

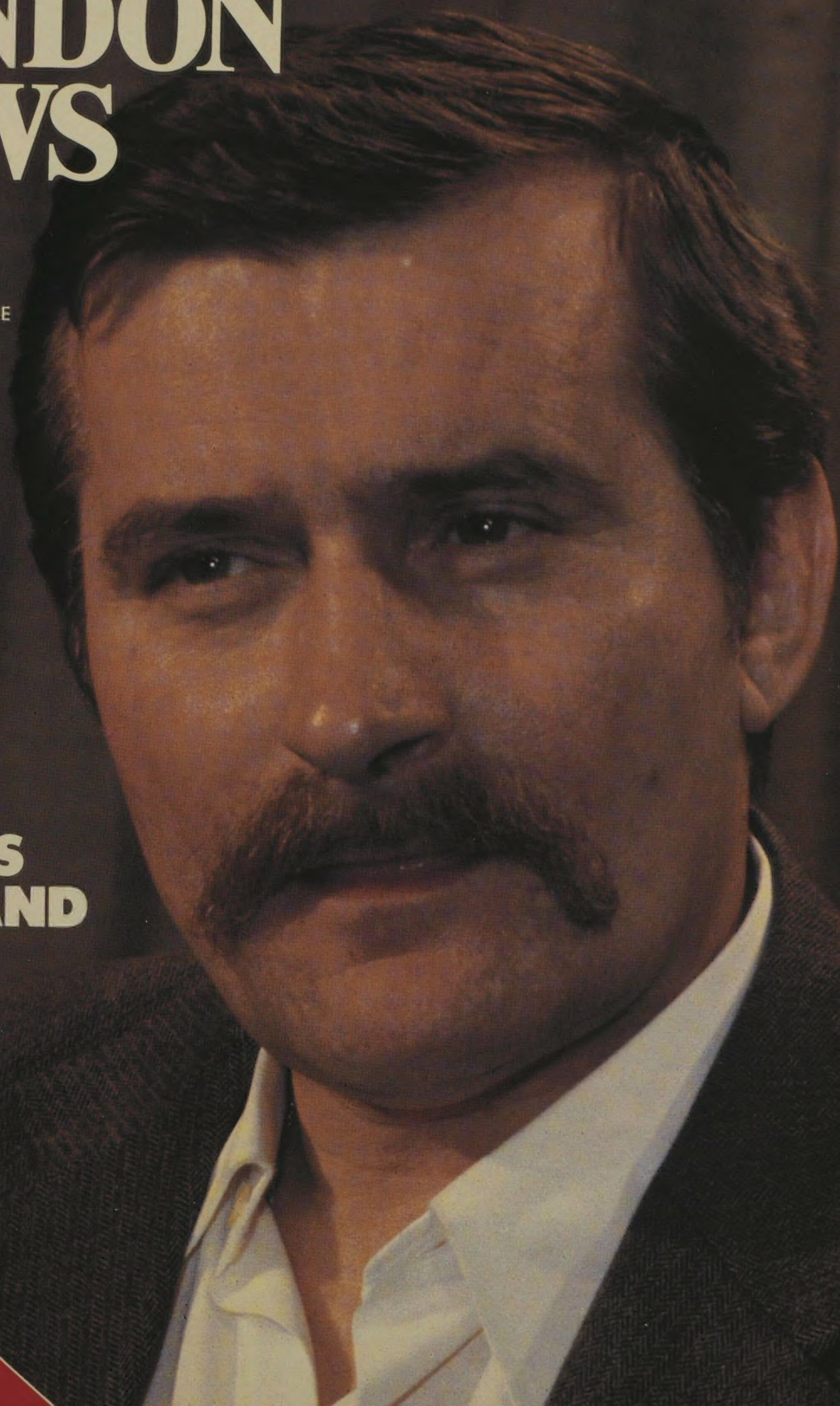
The Illustrated **LONDON NEWS**

FEBRUARY 1982 95p

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FANTASY OF STEAM
Edward Lucie-Smith
LANDSEER AT THE TATE
The Counties:
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BRIEFING
Guide to the month's events



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The Illustrated LONDON NEWS

Number 7003 Volume 270 February 1982

THE ILLUSTRATED
LONDON NEWS

BRIEFING

Our comprehensive guide to events in and around London begins on page 5 with highlights and contents and continues on the following page with a calendar for the month. Thereafter detailed listings appear under subject headings between pages 8 and 11 and pages 61 and 74.

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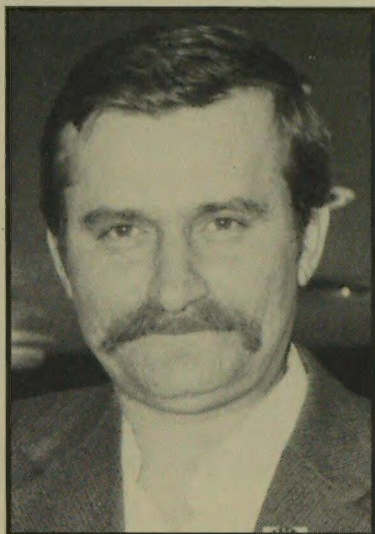
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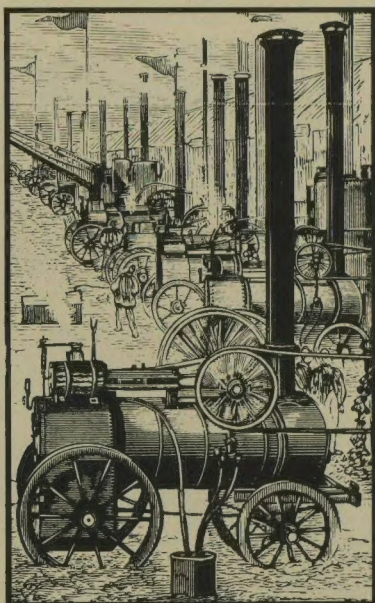
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Solidarity leader Lech Walesa.



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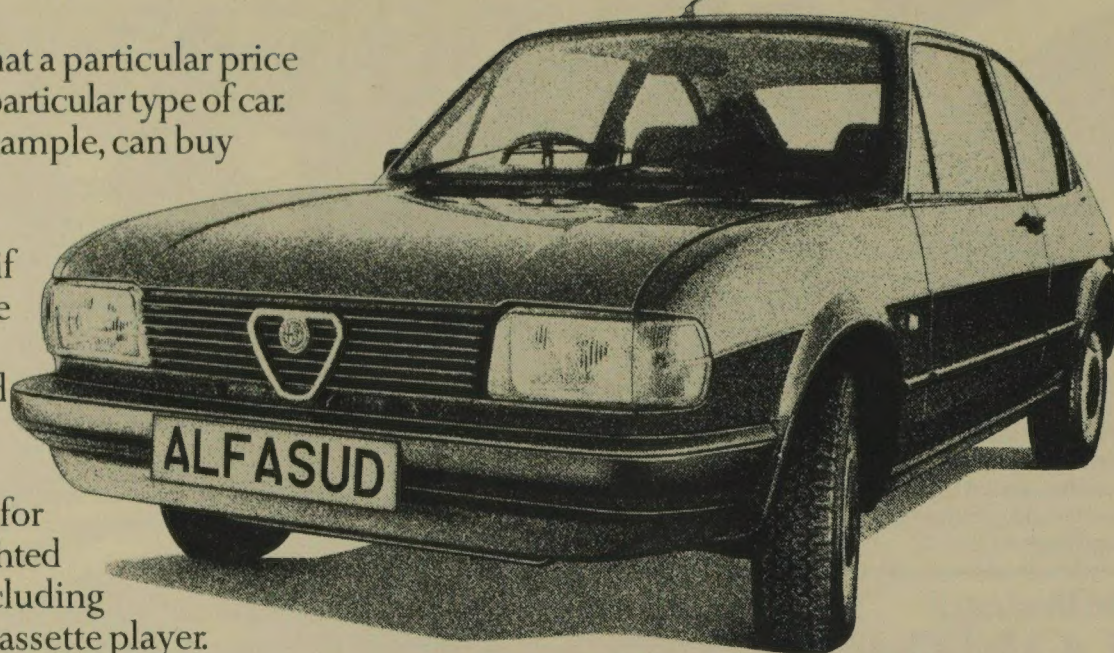
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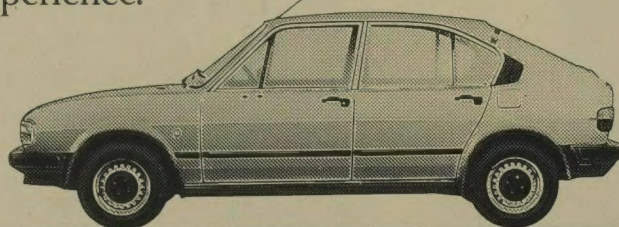
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BRIEFING

FEBRUARY

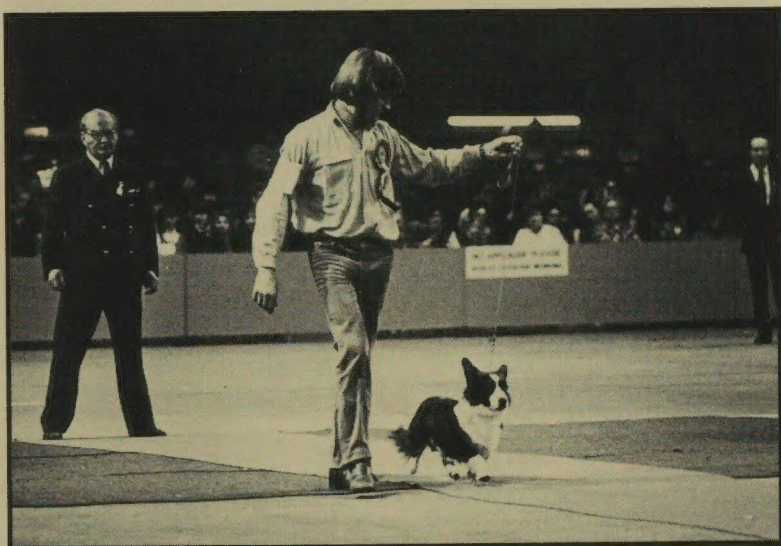
The shortest month of the year includes St Valentine's Day, Crufts, Shrove Tuesday and the first Sunday in Lent. Paul Newman's latest film enjoys a Royal première in the presence of the Queen, and Marie-France Pisier stars as the French fashion designer in *Chanel Solitaire*. On the small screen Lisa Harrow plays Nancy Astor. Alec McCowen, Paul Eddington, Barry Humphries and Penelope Keith face first nights in the theatre; Ashkenazy, Solti and Rostropovich raise their batons at the Festival Hall. The Landseer and Lionel Constable exhibitions open at the Tate. Nureyev dances at Covent Garden after a four-year absence. There are home internationals in football and rugby, and a magicians' gala in Blackpool.



Von Herkomer etching: February 13.



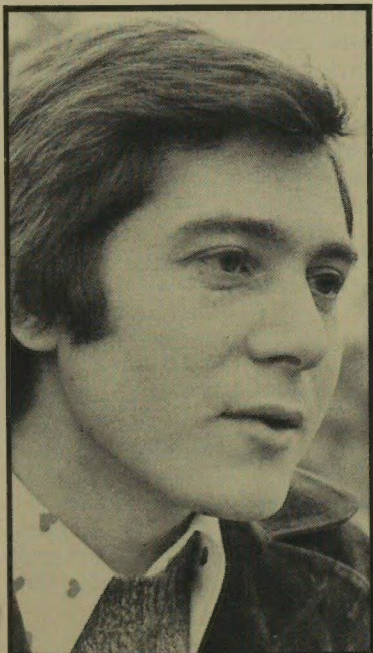
Design for a new opera: February 17.



Top dogs go on parade at Crufts: February 12.



Pancake tossers prepare to sprint: February 23.



Pianist Dmitri Alexeev: February 14.

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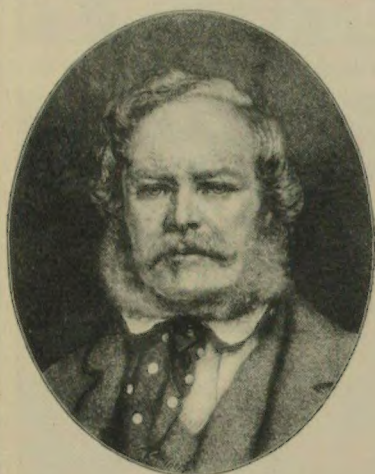
Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer



Harrow plays Astor: February 10.

CALENDAR



Pamela Stephenson (top): February 1.
Edwin Landseer (middle): February 10.
Blackpool magic (above): February 28.

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.

MONDAY

February 1

Scottish National Orchestra plays Mahler at the Festival Hall (p64)
Recent additions to the Arts Council collection go on show at the National Theatre (p67)
Not the Nine O'Clock News returns to BBC television (p62)

February 8

Hurling the silver ball, St Ives (p74)
First nights of *Operation Bad Apple* at the Royal Court, *The Housekeeper* in Richmond & *Edward II* at the Ashcroft (p8)
Lunchtime concert given by the Lindsay String Quartet at St John's (p64)
La Bohème at Covent Garden (p66)

TUESDAY

February 2

Conrad Atkinson talks at the Tate (p61)
Gimpel Fils & the New Art Centre exhibit Hubert Dalwood's sculpture (p67)
Test Tube Babies on ITV (p62)
Candlemas

February 9

First night of *Where there is Darkness* at the Lyric Studio (p8)
The World of Gilbert & George, film at the Tate (p61)
The Fall of Singapore on ITV (p62)
Shropshire Antiques Fair starts (p70)
Aida at the Coliseum (p66)

WEDNESDAY

February 3

Blessing the throats, 8am onwards (p61)
Richard Humphreys reads from Frank O'Hara at the Tate (p61)
Halloween on ITV (p62)
Exhibition of photographs of Coventry opens at the Commonwealth Institute (p69)

February 10

Landseer opens at the Tate (p67)
Peter Maxwell Davies conducts The Fires of London at the Queen Elizabeth Hall (p64)
First episode of *Nancy Astor* on BBC2 (p6)
First night of *Hobson's Choice* at the Haymarket (p8)
The Flying Dutchman at the Coliseum (p6)

THURSDAY

February 4

First night of *An Evening's Intercourse with Barry Humphries* (p8)
Edward Bond talks about *Summer* at the National Theatre (p61)
Workshop on paper conservation at the Museum of London (p61)
Richard Burton in *The Medusa Touch* on ITV (p62)

February 11

Chanel Solitaire, *Dragonslayer* & *Priest of Love* open in the West End (p10)
18th-century prints, drawings & watercolours go on show at the British Museum (p67)
Sale of fine wines at Christie's (p73)

FRIDAY

February 5

First day of "Textiles North" at British Crafts Centre (p68)
Ashkenazy conducts Philharmonia Orchestra at the Festival Hall (p64)
Out of Step on BBC2 (p62)

February 12

Crufts Dog Show begins (p61)
Jessye Norman sings with the English Chamber Orchestra at the Festival Hall (p65)
A Shilling Life on BBC2 (p62)
Prodorite Invitation women's squash in Birmingham until Feb 15 (p63)

SATURDAY

February 6

Rugby: England v Ireland at Twickenham, Wales v France at Cardiff (p63)
Accession day salutes (p61)
Lecture on women authors at the National Portrait Gallery (p61)
Music by Schutz at the Queen Elizabeth Hall (p64)

February 13

Arsenal v Notts County (p63)
Exhibitions of Käthe Kollwitz at the ICA (p67) & Hubert von Herkomer at Watford Museum (p69) start
Schweppes Gold Trophy at Newbury (p63)

SUNDAY

February 7

Last day of World Ski Championships in Austria & European Ice Figure Skating Championships in France (p63)
Clowns' service (p61)
Molecule lecture on the Magic of Spin (p61)

February 14

Last day of Humphrey Jennings at the Riverside & Caryl Weight at the Royal Academy (p67)
Victorian St Valentine's Day concert at the Wigmore Hall (p65)
Matins at St Pauls 10.30am

St Valentine's Day

Pictorial London

February 15
 St James's Antiques Fair starts at the Piccadilly Hotel (p70)
 First night of *Sisterly Feelings* at Greenwich (p8)
 Lecture on great women gardeners at the Purcell Room (p61)
Dead Ernest on ITV (p62)

February 22
Die Meistersinger at Covent Garden (p66)
Local Affairs opens at Richmond & the second version of Alan Ayckbourn's *Sisterly Feelings* at Greenwich (p8)
 Royal Choral Society sing the Dream of Gerontius at the Festival Hall (p65)
 Portrait Award Exhibition closes at the National Portrait Gallery (p67)

February 16
 Flower show at the Royal Horticultural Society (p61)
 Sale of inexpensive wines at Christie's South Kensington (p73)
The Wooden Egg on BBC1 (p62)
 Harrison Birtwistle talks on the South Bank before a concert including his music (p65)

February 23
 Pancake races in Olney (p74) & Lincoln's Inn Races (p61)
 Football: England v N Ireland, Wembley (p63)
 First night of *Noises Off* at the Lyric, W6 (p8)
 Shrove Tuesday, New Moon

February 17
 First night of *The Portage of A.H.* at the Mermaid (p8)
 First professional production in Britain of Verdi's *Oberto* (p66)
 British première of Edward Cowie's first opera *Commedia* (p66)
 Lucie Rie retrospective opens at the V&A (p68)

February 24
 Royal première of *Absence of Malice* at the Odeon, Leicester Sq (p10)
The Boy Friend opens at the Churchill (p8)
 Lionel Constable exhibition begins at the Tate (p67)
 Ash Wednesday

February 18
 Second sight of paintings by Canaletto & Guardi at the National Gallery (p67)
 English Closed Table Tennis Championships in Basingstoke (p63)
 Lecture on Landseer at the Tate (p61)
 Haitink conducts the Philharmonia Orchestra (p65)

February 25
 Indoor hockey at Crystal Palace (p63)
 Lecture on Lucie Rie at the V&A (p61)
 A Pine in Solitude, readings about Edward Thomas at the Queen Elizabeth Hall (p61)
 Harold Gilman exhibition opens at the Royal Academy (p67)
 Leicester Antiques Fair (p70)

February 19
 Sir John Cass Service (p61)
 Folk Spectacular begins at the Albert Hall (p61)
 "Excavating in Egypt" opens at the British Museum (p69)
We'll Meet Again with Susannah York on ITV (p62)

February 26
 Last day of Polly Hope show at the Warwick Arts Trust (p68)
 Solti conducts the London Philharmonic at the Festival Hall (p65)
 East of England Open Squash Championships start in Norwich (p63)

February 20
 Rostropovich conducts the Washington National Symphony Orchestra at the Festival Hall (p65)
 All-England Lacrosse at Ham (p63)
 International Canoe Exhibition at Crystal Palace (p61)
 Boat & Caravan Show opens in Birmingham (p74)

February 27
 Nureyev at Covent Garden in *La Bayadere* (p66)
 Model aeroplanes: lecture & demonstration at the Museum of London (p61)
 Point-to-points at Tweseldown & Tatton Park (p74)

February 21
 Great Japan exhibition closes at the Royal Academy (p67) & "Tribal Encounters" at the Leicestershire Museum (p69)
 John Williams plays at the Wigmore Hall (p65)

February 28
 Molecule lecture at the Mermaid on stars, galaxies & infinity (p61)
 Last day of Canaletto at the Queen's Gallery (p67), "America at Play" at Bethnal Green, "Edmund Campion" at the British Museum (p69)
 Magicians' gala in Blackpool (p74)
 First Sunday in Lent



The earliest medal showing a view of London cast in silver in 1633 by Nicholas Briot commemorating the return of Charles I after his coronation in Edinburgh.



A Jacobite medal in bronze by Otto Hamerani showing St Pauls, London Bridge and the north bank of the Thames in 1721.



Battle of London medal in silvered bronze showing Tower of London in 1944.



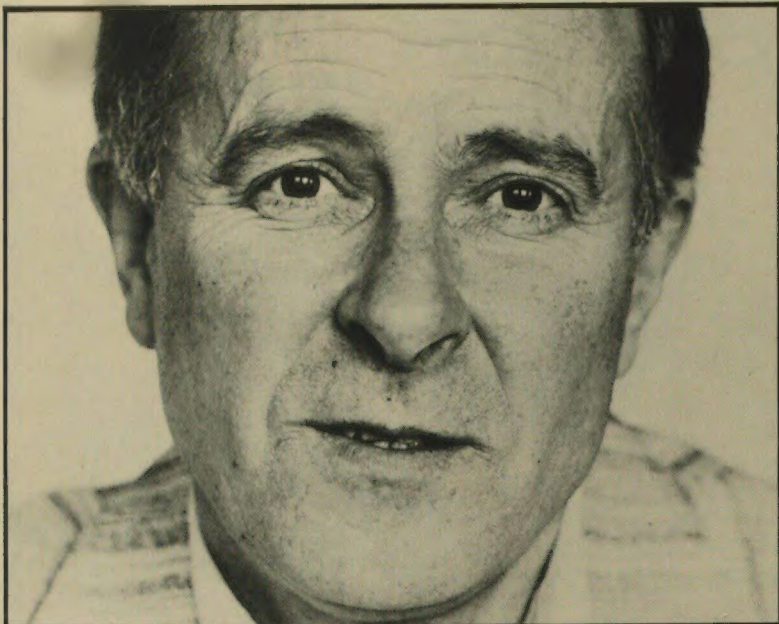
A silver medal by Jan Smeltzing showing the Tower of London in 1688.

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THEATRE
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Alec McCowen: from St Mark's Gospel to Adolf Hitler, aged 90, in the Brazilian jungle.

WHAT MIGHT BE happening to Adolf Hitler if he were still alive? A good question. It is answered in *The Portage of A.H.* which Christopher Hampton has dramatized from George Steiner's novel, *The Portage to San Cristobal of A.H.*, published last year. The play, opening at the Mermaid on February 17, after previews, and directed by John Dexter, is set in 1979. Hitler, aged 90, is discovered in a remote corner of the Brazilian jungle where a five-man group of Israelis tracks him down before journeying through swamp and jungle to bring him back to civilization and trial. Alec McCowen, who plays Hitler, appeared at the old Mermaid Theatre as Fr William Rolfe in *Hadrian the Seventh*, and later in his now celebrated reading of St Mark's Gospel. He spent last Christmas singing in the Collegiate production of *HMS Pinafore*.

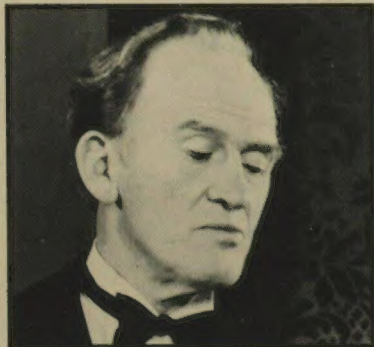
□ Paul Eddington stars in *Noises Off*, a new comedy by Michael Frayn, directed by Michael Blakemore, which comes to the Lyric, Hammersmith, on February 23.

□ Applications for the 1981 George Devine Award must be in by March 1. Established in memory of the first artistic director of the Royal Court from 1956 to 1965, the award is open to any promising dramatist, director, or designer. It is in the region of £2,000, and the winner will be announced next summer. Applications to Christine Smith, 23 Ainger Road, NW3. Dramatists should send an outline of their previous work and copies of two plays—for the theatre only—whether produced or not. Designers should submit a portfolio and directors the detail of any productions that the Selection Committee can see before March 31.

NEW REVIEWS

Cards on the Table

Life, for Agatha Christie, was just a bowl of red herrings, and there are more herrings than usual in this play which Leslie Darbon has adapted from the novel. Would it have been better if Dame Agatha had done the work herself years ago? Hard to say. She wrote some first-class puzzles for the



Gordon Jackson: leads the investigation.

theatre—*Witness for the Prosecution* is still unexampled in its manner—and audiences remain ready to be excited. Even so, response to the new piece may be condescending—not unnaturally, for we cannot really care who has murdered the wealthy Egyptian. He has invited six people to dinner: four whom he knows have committed murder without being charged; a resolute superintendent of police; and an amateur woman detective, a writer of thrillers, who goes on eating apples & theorizing. Presently the host is dead. What next? The sole way in which this kind of piece can survive is for suspicion to be shifted rapidly from one person to another, & certainly I have never known the herrings to dance so vigorously in their bowl. That is a good thing, though a time does come when an audience receives the newest idea with less than serious interest. However, here the play is; & at least none can deny that it is richly acted all round, especially by Gordon Jackson as the Superintendent, Margaret Courtenay as his ample amateur associate,

& Pauline Jameson, who has an extremely difficult part. Good sets by Anthony Holland in a production by Peter Dews. Vaudeville, Strand, WC2 (836 9988, cc).

The Second Mrs Tanqueray

Pinero's play of 1893, rightly famous in stage history, has long been absent from a theatre apparently alien to it. Michael Rudman's National revival shows now how anxieties were needless. This narrative of a woman who must be a pariah in conventional society, & whose past closes in upon her, is finely & emotionally contrived, & it is good to see how Felicity Kendal responds to Paula: nothing of the old heavyweight approach, but a young actress playing the part on her nerves & keeping every effect in the celebrated scenes & speeches. Leigh Lawson as Aubrey—loneliest &, until the end, most patient of husbands—and Harold Innocent as the first of the Pinerotic *raisonneurs*, are exactly in key. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

True West

Though an American dramatist, Sam Shepard, can be debated with awe, there seems no reason to take this piece at more than its face value as a thoroughly brisk farcical fantasy. It is located in a house "40 miles east of Los Angeles" where two entirely dissimilar brothers undertake a routine which involves the smashing of a typewriter with a golf club, the making of toast on a battery of stolen electric toasters, & what may be a disastrous fight, cut off from us by the ultimate black-out. Bob Hoskins & Antony Sher are ready for anything as the brothers who, in effect, change occupations. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

FIRST NIGHTS

Feb 4. *An Evening's Intercourse with Barry Humphries*

Dame Edna, housewife & megastar, is back for a 10-week season. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

Feb 4. *Gandhi*

Play by Guernsey Campbell about the Indian leader. Tricycle, 269 Kilburn High Rd, NW6 (328 8626). Until Feb 27.

Feb 8. *Edward II*

A reworking of Marlowe's play about the king's execution & the revenge sworn by his son, in a version by Bertolt Brecht. Performed by Foco Novo. Ashcroft, Croydon, Surrey (688 9291). Until Feb 13.

Feb 8. *The Housekeeper*

Pre-West End showing of Frank Gilroy's American play. Directed by Tom Conti, with Leo McKern. Richmond, Surrey (940 0088). Until Feb 20.

Feb 8. *Operation Bad Apple*

First stage play by novelist & scriptwriter G. F. Newman is a fictional account of the impact of an investigation into corruption within the Metropolitan police force by a provincial constabulary. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Feb 9. *Where There is Darkness*

Caryl Phillips's play examines the plight of a West Indian man—played by Rudolph Walker—deciding whether to go back home after 25 years in this country. Lyric Studio, King St, W6 (741 2311, cc). Until Mar 6.

Feb 11. *Hobson's Choice*

Harold Brighouse's classic comedy, with Penelope Keith in the leading role. Haymarket, Haymarket, SW1 (930 9832, cc).

Feb 15. *Sisterly Feelings*

Alan Ayckbourn's comedy about two sisters

& the choices they make is in two versions: I, Feb 15-20; II, Feb 22-27. Peter Barkworth directs. Ashcroft. Until Feb 27.

Feb 17. *The Portage of A.H.*

Christopher Hampton's play about the discovery of Hitler in the Brazilian jungle by a group of Israelis. Directed by John Dexter, with Alec McCowen. Mermaid, Puddle Dock, EC4 (236 5568, cc).

Feb 22. *Local Affairs*

New play by Richard Harris, with Irene Handl. Richmond. Until Feb 28.

Feb 23. *Noises Off*

New comedy by Michael Frayn, directed by Michael Blakemore. With Paul Eddington as the director of a touring theatrical company. Lyric, King St, W6 (741 2311, cc).

Feb 24. *The Boy Friend*

New production of Sandy Wilson's musical. Churchill, Bromley, (460 6677, cc A, Bc).

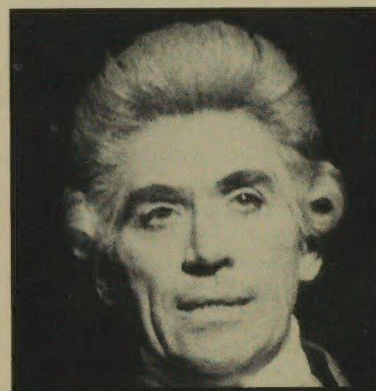
ALSO PLAYING

6th London International Mime Festival

Feb 2-6. *Pepe* by Boleslav Polivka & Company from Czechoslovakia, ICA; Feb 5, 6. *Stories* by David Glass, Jackson's Lane Centre. Details from Cockpit Theatre, Gateforth St, NW8 (402 5081).

All My Sons

An example of a splendidly well made play that deserves its revival & has a cast to match Arthur Miller's text, in particular Colin Blakely & Rosemary Harris as the guilty businessman & the wife who cherishes a fantasy of her own. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Frank Finlay: Salieri in *Amadeus*.

Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with Frank Finlay & Richard O'Callaghan. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Anyone for Denis?

This is a topical & good-tempered farce about a Prime Minister & her husband. He is played by the author, John Wells, & Angela Thorne is, uncannily, the PM. Whitehall, Whitehall, SW1 (839 6975, cc 930 6693).

Arms & the Man

Shaw's anti-romantic comedy zestfully re-created by such players as Richard Briers & Peter Egan. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

As You Like It

Certainly as we like Arden, & seldom find it these days. Terry Hands directs, & much of the credit belongs to Susan Fleetwood's radiant Rosalind. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233, Prestel 22023). Until Feb 2.

Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

The Beastly Beatitudes of Balthazar B

J. P. Donleavy's narrative of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Joyfully acted by Simon Callow & Patrick Ryecart. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

The Business of Murder

Richard Harris has written a taut thriller that does its duty. Duchess, Catherine St (836 8243, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment. Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London Theatre, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

Uncannily compelling performance by Elizabeth Quinn & Trevor Eve in Mark Medoff's American play about the hidden world of deafness. (British sign translation Feb 4 matinee.) Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Don Juan

Molière in English is often a gamble. In spite of a good performance by Nigel Terry & economically considered supernatural scenes, this remains true. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Feb 1-4.

Educating Rita

Willy Russell's rather over-valued comedy for two people continues a long run. Piccadilly, Denman St, W1 (437 4506, cc 379 6565, Prestel 2202324).

84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

An Evening with Dave Allen

Return of the versatile Irish entertainer with his one-man show last seen in London in 1978. Haymarket, Haymarket, SW1 (930 9832, cc). Until Feb 6.

Evita

No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877 cc 439 8499).

The Forest

Alan Howard & Richard Pasco, as a pair of strolling players in mid 19th-century Russia, lighten Ostrovsky's voluble comedy. Aldwych. Feb 12-27.

Gilbert & Sullivan

The D'Oyly Carte's final season ends with *Iolanthe*, *The Sorcerer*, *The Mikado* & *HMS Pinafore*. Adelphi, Strand, WC2 (836 7611, cc). Until Feb 27.

Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Warehouse, Donmar Theatre, Earlham St, WC2 (836 6808). Until Mar 9.

Her Royal Highness...

Prince Charles & the former Lady Diana Spencer, acted by Marc Sinden & Eva Lohman, are among the personages—mainly royal—in the cast of this fantasy by Royce Ryton & Ray Cooney. Palace, Shaftesbury Ave, W1 (437 6834, cc).

Here's a Funny Thing

John Bardon plays Max Miller in R. W. Shakespeare's entertainment. Fortune, Russell St, WC2 (836 2238). Until Feb 27.

Hiawatha

This superb pictorial translation of Longfellow's poem fills the Olivier stage. All that is missing from Michael Bogdanov's production—for any age except the youngest—is a touch of humour. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Mar 31.

Holiday on Ice

New production of this American ice spectacular, with Robin Cousins. Wembley Arena, Middx (902 1234). Until Feb 28.

House Guest

Francis Durbridge's splendidly intricate puzzle will keep most people guessing, aided by his players, Sylvia Syms & Gerald Harper. Savoy, Strand, WC2 (836 8888, cc 930 0731).

The Hypochondriac

An over-directed version of Molière's *Le malade*



Daniel Massey: as *The Hypochondriac*.

imaginaire, but with agreeable playing by Daniel Massey, Emily Morgan & Polly James. Olivier. Until Feb 17.

It's Magic

A first-rate variety bill, led by the dextrous & loquacious conjuror, Paul Daniels. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846). Until Feb 6.

John Mortimer's Casebook

Three-act confrontation of the professions deals with medicine, the Law & the Church. Directed by Denise Coffey, with Nigel Hawthorne & John Alderton. Young Vic, The Cut, SE1 (928 6363).

Joseph & the Amazing Technicolor Dreamcoat

Tim Rice & Andrew Lloyd Webber's musical with Jess Conrad as Joseph. Sadler's Wells, Rosebery Ave, EC1 (837 3856, cc 837 7505). Until Feb 13.

King Lear

Paul Shelley plays Lear in Sam Walters's production. Orange Tree, 45 Kew Rd, Richmond, Surrey (940 3633). Until Feb 27.

The Maid's Tragedy

Beaumont & Fletcher's romantic melodrama is not helped by a medley of 20th-century costumes for the Court of Rhodes. However we should be grateful for such a rarity & for some of the RSC playing. Sinead Cusack has Evadne's fire & feeling, & John Carlisle, as the unnamed king, is superbly right. Warehouse. Feb 8-27.

The Mayor of Zalamea

An absorbingly theatrical narrative by the 17th-century Spanish dramatist, Calderon. Oliver. Until Feb 10.

Mother Goose

One of this winter's few true pantomimes features John Inman, Arthur Lowe & Ian Lavender. Victoria Palace, Victoria St, SW1 (828 4735, cc). Until Feb 20.

The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Much Ado About Nothing

Peter Gill's wisely direct revival of the patrician comedy, led by Penelope Wilton & Michael Gambon. Olivier. Until Feb 6.

A Night in Old Peking

Martin Duncan & David Ultz go back to the *Arabian Nights* for their version of *Aladdin*. With James Bolam, Simon Cadell, Anita Dobson & Bob Goody. Lyric, King St, W6 (741 2311, cc). Until Feb 6.

No Sex Please—We're British

Good farces do not wane & this one, directed by Allan Davis, does not after 10 years, more than 4,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

On The Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing. A spirited production by Peter Wood & matching performances by Felicity Kendal, Ray Brooks, Dinsdale Landen & Michael Kitchen. We may miss the part of Dolly Levi, but she was only in Thornton Wilder's version, *The Matchmaker*, & the ensuing musical, *Hello Dolly!* Lyttelton.

One Mo' Time

Jazz musical from New Orleans now with a British company. Phoenix, Charing Cross Rd

(836 2294, cc 200 0200).

One Woman Plays

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Oresteia

Though there have been complaints about the use of masks in Sir Peter Hall's superb production of the Aeschylean trilogy, I found almost the entire theatrical experience uncannily successful. It is acted by a protean cast. If Tony Harrison's text may be worrying now & then, any reservation here is minor in considering a major theatrical achievement. Olivier.

Pass the Butler

Eric Idle's comedy with William Rushton, John Fortune, Peter Jones & Madge Ryan. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Quartermaine's Terms

Simon Gray's fine play, set in the staff commonroom of a language school for foreign students, is frequently most amusing, but it rests in particular upon Edward Fox's portrait of a lonely man which can be affecting & is never out of key. Queen's, Shaftesbury Ave, WC2 (734 1166, cc).

La Ronde

New version of Schnitzler's play, with Judy Buxton, Susan Fleetwood, Barbara Leigh-Hunt & Richard Pasco. Aldwych. Until Mar 9.

Season's Greetings

Comedy written & directed by Alan Ayckbourn about a family Christmas reunion. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Mar 6.

Shriek!

New thriller by Iain Blair, specially commissioned for the Churchill. Churchill, Bromley, Kent (460 6677, cc A, Bc). Until Feb 13.

Skirmishes

New play about a mother and her daughters. With Frances de la Tour & Gwen Taylor. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (834 6919, cc).

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Georgina Hale & Brenda Blethyn are especially endearing. Comedy, Panton St, W1 (930 2578, cc).

Summer

New play written & directed by Edward Bond, with Yvonne Bryceland. Cottesloe.

They're Playing Our Song

Virtually a two-part musical, now with Sheila Brand & Martin Shaw. Some pleasant tunes by Marvin Hamlisch & an agreeable book by Neil Simon. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

Translations

Brian Friel's unexpected look at a corner of a Donegal village in 1833 may not be a masterpiece, but it is a play of subtlety & distinction. Lyttelton. Until Mar 2.

Trojans

Rock musical by Farrukh Dhondy, based on the story of Helen of Troy. Performed by the Black Theatre Co-operative with Pauline Black. Riverside Studios, Crisp Rd, W6 (748 3354). Until Feb 21.

A Yorkshire Tragedy/On the Great Road

Double-bill—the first play, once attributed to Shakespeare, is about a murder in Yorkshire in 1605; the second, by Chekhov, about tramps, thieves & drunkards in a seedy roadside inn, was banned in Russia until 10 years after its author's death. Half Moon, 27 Alie St, E1 (790 4000). Until Feb 13.

Worzel Gummidge

Jon Pertwee plays the scarecrow in a musical based on the television series. Cambridge, Earlham St (836 1488, cc). Until Feb 13.

Cheap tickets

Half-price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm. Allow time to queue.

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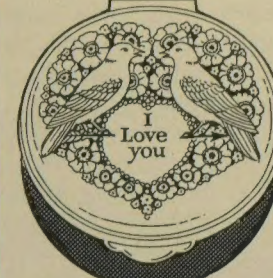
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BRIEFING CINEMA MICHAEL BILLINGTON



Coco Chanel played by Marie-France Pisier, a Truffaut discovery: opens on February 11.

FRANÇOIS TRUFFAUT is not only a superb director. He also has a knack of discovering or promoting beautiful actresses—Catherine Deneuve and Jeanne Moreau for instance. His latest find, Fanny Ardant, is a dark, tempestuous beauty whom he spotted in a TV serial and immediately cast as the lead in *The Woman Next Door* (reviewed below). Another Truffaut discovery, Marie-France Pisier (who starred in *Love at Twenty*), plays the lead in *Chanel Solitaire*, directed by George Kaczender, which tells the story of the Paris fashion designer who created the greatest business empire ever built by a woman. Being discovered by Truffaut is obviously no bad thing.

□ Lord Grade has not had the best of luck with his cinematic ventures. But his latest film *On Golden Pond*, starring Katherine Hepburn, Henry Fonda and Jane Fonda, has broken box-office records at its initial showings in New York and Los Angeles. Has the curse of the *Titanic* at last been lifted? The film is due to open in London early next month.

□ The first Anglo-Soviet co-production ever, *A Woman For All Time*, is currently being shot at the Mosfilm studios in Moscow. It stars Galina Beleva as the ballerina Anna Pavlova, and has Timothy Dalton, Robert De Niro, Arthur Lowe and Lord Delfont among its supporting players. Veteran director Michael Powell is acting as executive adviser.

□ Good to see that Colin Welland picked up *The Standard's* award for his screenplay for *Chariots of Fire*. He is now writing the script of *Charlie Chaplin* for producer David Puttnam.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times.

Absence of Malice (A). Royal première in the presence of the Queen in aid of the Italian Hospital. Feb 24. Odeon, Leicester Sq, SW1.

It is pleasing to find a film that deals, reasonably intelligently & without too much preaching, with the power of the Press in America today. Paul Newman plays a liquor merchant & son of a former gangster, who picks up his paper one morning & finds himself famous: the subject of an investigative report that occupies most of the front page. Sally Field is the single-minded, hugely ambitious reporter who is fed facts by a zealous government investigator only to learn that much of the information she is being given is false. Kurt Luedtke's script dramatizes well the moral problems created by a Press that has transformed the ancient art of muck-raking into something like

judicial condemnation; & Sydney Pollack's direction, making good use of a Miami background, drives the movie on while keeping well clear of melodrama. I just wish someone would now make a film about the Press in Britain.

Chanel Solitaire (AA). Opens Feb 11. Marie-France Pisier plays the *couturière* in the story of her life from orphan childhood to the height of her success in the fashion business. Timothy Dalton & Rutger Hauer play the men in her life.

Dragonslayer (A). Opens Feb 11. Fantasy set in England in the Middle Ages. Ralph Richardson plays a sorcerer & Peter MacNichol plays his apprentice—the dragonslayer of the title.

First Monday In October (A) How could a film with Walter Matthau & Jill Clayburgh be dull? Well this one, directed by Ronald Neame as if there were no tomorrow, tries very hard. The trouble is that the Broadway stage origins of the piece shine through at every turn. Matthau plays a tetchy, liberal judge appalled to find that a woman (Ms Clayburgh) has been appointed as one of the nine justices of the Supreme

Court. They verbosely tangle over a censorship case before he has a coronary & she feels herself compromised by her late husband's shady dealings. The trouble is that it's all talk & not exactly Bernard Shaw at that—and the two stars simply cannot breathe life into material that would have defeated even Hepburn & Tracy.

Fort Apache, the Bronx (AA)

Paul Newman is in fine form in another movie about the New York police force, urban crisis & the difficulty of coping with the rising tide of crime. Newman sensitively plays a veteran cop horrified to discover that a fellow-officer has thrown a Puerto Rican teenager off a roof. He registers disgust at the racist violence of a colleague as if it really meant something. And Daniel Petrie's direction also leaves you in no doubt about the urban squalor of life in the Forty-first Precinct in the South Bronx. The film is not without a certain amount of liberal earnestness, but that seems to me a reasonable response to the kind of moral & physical decay it so graphically depicts.

Priest of Love (AA). Opens Feb 11.

Faithful, authentic, well acted (if sometimes overly conscientious) account of the peripatetic last years of D. H. & Frieda Lawrence. It has been filmed in all the right locations so you really do get a sense of the pre-Aztec excitement of the great pyramids of Teotihuacan & the calm beauty of the Villa Mirinda looking over Florence. Lawrence's rage for life is also well contrasted with the censorious philistinism of the English book-banners. But what makes the film is the quality of the acting: Ian McKellen's Lawrence looks like a cross between a collier's son & an El Greco Christ, Janet Suzman's Frieda is fiercely protective of her genius husband. Penelope Keith's Dorothy Brett, an aristocratic "asparagus stick", is spinsterishly devoted to the great man. Alan Plater's script sticks to the known facts. Christopher Miles's direction communicates Lawrence's spiritual hunger. A handsome film, even if the flashbacks sometimes leave you mildly puzzled.

Prince of the City (X)

Sidney Lumet directs this long-winded, occasionally impressive movie about a New York cop who agrees to be wired & to obtain evidence about the corruption in his unit. It is overweight (at two hours 47 minutes) & sometimes confusing. But there are good performances from Treat Williams as the equivocal hero and from Jerry Orbach as a tough-minded cop, & Lumet directs with a feeling for the city & for the weight of the issues involved. Be patient & it rewards watching.

Rich & Famous (AA)

Deliciously silly, classily fatuous re-make by veteran George Cukor of a 1943 film, *Old Acquaintance*, which starred Bette Davis & Miriam Hopkins. In the new version Jacqueline Bisset & Candice Bergen star as a couple of chummy writers whose lives & loves are assiduously charted. Bisset is the high-toned novelist & essayist who picks up young studs on Fifth Avenue & takes them back to the Algonquin. Bergen is the best-selling pop fantasist whose husband leaves her after 15 years. Both actresses fill out dummy roles with beauty & skill, but it is the kind of old-fashioned "woman's picture" that can be watched only after a spectacularly heavy lunch or with a box of chocolates perched firmly on your lap.

Ticket to Heaven (AA)

Fascinating Canadian film, directed by Ralph L. Thomas, on a horribly topical

subject—the growing power of pseudo-Oriental religious cults. A Toronto school-teacher finds himself sucked into a power-crazed group on a trip to San Francisco, stomps the streets uttering moony cries & selling flowers & is kidnapped by his best friend. The subsequent de-programming is rather vaguely handled but the film is a timely warning about the tentacle-like power of these bogus faiths.

The Woman Next Door (AA)

François Truffaut's best film for years: certainly far superior to the popular but sentimental *Last Metro*. Set in a small village near Grenoble, it is about what happens when an ex-lover (Fanny Ardant) of a marine mechanic (Gérard Depardieu) turns out to be his neighbour across the village square. Both partners have re-married since their tempestuous affair; but both find themselves drawn towards each other again. Truffaut is not only very perceptive about passion ("men never understand love, they're amateurs") but also catches precisely the close-knit tennis club background in which everyone always knows what is going on. The film works towards a violent climax that seems humanly possible; it is finely played by the dazzling Mlle Ardant, by the ubiquitous Depardieu & by Veronique Silver as the tennis club confidante literally crippled by passion.

ALSO SHOWING

An American Werewolf in London (X)

Gruesome horror-comic by John Landis about a lycanthropic American student doing his number in Yorkshire & London. Although American kids seem to love it, this movie struck me as a blood-thirsty pain.

Arthur (AA)

Comedy with Dudley Moore as a spoiled, rich man whose family threaten to cut him off unless he marries the débutante of their choice & gives up the shoplifter he loves. John Gielgud is his valet & Liza Minnelli the shoplifter.

Back Roads (AA)

Sally Field (last seen in *Norma Rae*) plays a prostitute who sets out across America with her lover in search of a better life. Directed by Martin Ritt.

The Beyond (X)

Horror film directed by Lucio Fulci about a woman who inherits a Louisiana hotel & discovers it has become a "gateway to the beyond" & that creatures from the dead can return to possess it.

Blow Out (X)

Brian De Palma's films are loaded with echoes of other directors, yet have their own particular hallucinatory quality. In this one John Travolta, in the role of a sound-effects man, comes of age proving he is a performer rather than a presence.

Body Heat (X)

Steamy, erotic & suspenseful story of a small-time Florida lawyer (played by William Hurt with just the right weak-willed lust) & a hotpants wife who decide to murder the latter's husband. A familiar idea but Lawrence Kasdan's writing & direction brilliantly establish the link between summer heat & murderous passion & the ending has a superb corkscrew twist.

The California Dolls (X)

Comedy about two female tag-wrestlers & their rise to the top. Peter Falk plays their promoter & Robert Aldrich directs.

Camera Buff (A)

Polish film directed by Krzysztof Kieslowski about a man who acquires a cine camera which gradually takes over his whole life as he films everything around him, until he has to make a choice between it & his family.

The Eye of the Needle (X)

Moderately enjoyable suspense film with Donald Sutherland as a Nazi agent washed up on an island off the Scottish coast who falls in love with an unhappily-married woman. Kate Nelligan gives the woman's choice between love & duty a certain suspenseful anguish.

The Fox & the Hound (U)

Disney animated feature about an orphaned fox cub brought up with a hound puppy & what happens as instinct takes over from friendship.

The French Lieutenant's Woman (AA)

Artful, elegant, thoughtfully composed film that frames John Fowles's story of obsessive Victorian passion inside the making of a contemporary movie. Meryl Streep & Jeremy Irons give the 1867 story a sense of doom & power, in contrast with the seeming blandness of their modern-day movie-set affair.

Gallipoli (A)

One of the best films to have emerged so far from the Australian New Wave tells the story of the ill-fated invasion by British-led forces of Turkey's Dardanelles in 1915 in which 7,800 Australians died. It evokes comparison with Kubrick's *Paths of Glory*.

Heavy Metal (AA)

Sci-fi animated feature directed by Gerald Potterton, telling seven interlinked stories.

It Hurts Only When I Laugh (AA)

Neil Simon's adaptation of his play about a Broadway actress whose estranged daughter insists on moving in with her after a six-year absence. With Marsha Mason & Kristy McNichol.

The Janitor (AA)

Stylish thriller by Peter Yates with William Hurt as an office-block janitor hooked on a TV news reporter (Sigourney Weaver). To awaken her interest he pretends to know more than he does about a murder, making the two of them targets for the killers.

Light Years Away (AA)

A thoroughly weird & none-too-wonderful film by Alain Tanner in which a crazy old man (Trevor Howard) convinces his 25-year-old protégé that man can fly free as a bird.

Manganinnie (U)

Australian film by John Honey about an aboriginal woman, the lone survivor of a massacre, who adopts a lost, white, eight-year-old girl. For a year she teaches the girl her tribal ways & the film shows the child's subsequent difficulties in re-adapting to her normal life when reunited with her family.

Mephisto (AA)

Istvan Szabo's magnificent Hungarian film about the problems of an actor passionately desiring to carry on his work in the Germany of the 1930s. It makes you understand (far better than Truffaut's *The Last Metro*) the dilemma of the ambitious artist in a political dictatorship.

Mommie Dearest (AA)

The only possible reason to see this movie is to savour the performance of Faye Dunaway as film star Joan Crawford. Camp at its most high-pitched.

Montenegro (X)

A madcap, erotic, anarchic film by Dusan Makavejev about the American wife of a Swedish businessman who falls in with a gang of crazy Serbs. I wouldn't call it good, but it certainly bears Makavejev's unmistakably dotty imprint.

Paternity (AA)

Comedy with Burt Reynolds as a man in his mid 40s who wants a child, but not marriage, & has to find a potential mother. Directed by David Steinberg, with Beverly D'Angelo as the compliant partner.

Shock Treatment (A)

Richard O'Brien: *Shock Treatment*.

Jessica Harper & Cliff De Young play the leads in Jim Sharman's film billed as a sequel to *The Rocky Horror Picture Show*. It is set in a television studio in a small American town whose inhabitants form the audience for its TV shows.

Shogun (A)

Richard Chamberlain plays the lead in a film based on James Clavell's epic novel about an English samurai warrior. Directed by Jerry London.

So Fine (AA)

So-so screwball comedy about a college professor (Ryan O'Neal) kidnapped by a gangland boss in order to rescue his father's ailing garment business. The big joke is the hero's new gimmick of see-through jeans with plastic cheeks, but one can enjoy odd moments & a knockdown performance by Jack Warden as a foul-tongued Seventh Avenue dress manufacturer.

Three Brothers (A)

Italian film written & directed by Francesco Rosi about three brothers from different backgrounds, reunited briefly for their mother's funeral.

True Confessions (X)

Robert Duvall as a tough cop pursuing a murder story ruins the Catholic career of his ambitious brother (Robert De Niro). The motivation however seems confused in this film which, though interesting, never generates as much emotion as it thinks it does.

Wolfen (X)

More grisly lycanthropic horror with a lugubrious Albert Finney playing a New York detective called in to investigate a strangely animalistic murder. The film simply sets out to curdle your blood with a series of vengeful killings—who needs it?

Zorro the Gay Blade (A)

Spoof of the old Zorro adventures, set in California of the 1880s. George Hamilton is Zorro.

Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

THE ILLUSTRATED
LONDON NEWS

BRIEFING CONTINUES...

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TRAVEL AND CRUISING

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THE ALTERNATIVE BANK.

The crisis of Communism



Tanks in Gdansk after the military takeover.

For those outside the country, and no doubt for those inside as well, the one consistent feature of the crisis in Poland has been the lack of reliable information. From the moment when martial law was imposed by General Jaruzelski on December 13 truth became a casualty. Some reports were confirmed by the Military Council for National Salvation (the body set up to run the country during the state of emergency)—that the leaders of Solidarity independent trade union and other so-called extremists had been arrested, that some disturbances on the streets of Gdansk and elsewhere had been “brought under control”, that some 900 miners in Piast who had stayed underground for two weeks had eventually abandoned their protest and returned to the surface—but the details were lacking. How many people had been arrested? An official of the Polish Ministry of the Interior said in January that 5,067 people were in detention, but other reports said the total was much greater. There were also reports that many of those detained had been brutally treated, and that the disturbances had in fact been riots in which a substantial number of people were killed, but there was no reliable evidence to confirm these reports. And what of Lech Walesa, Solidarity’s leader? The official version was that he was not under arrest and that he was being treated “with all due respect”, but the treatment evidently kept him under restraint and from communicating with former colleagues.

For the West a crucial question that again could not be answered with any certainty was the extent of the Soviet Union’s involvement. The development of the free trade union movement in Poland was clearly posing a major problem for the communist world, and the crisis could be seen to be coming to a head last September when Solidarity, at its convention in Gdansk, approved

resolutions calling for free political elections as well as for the right of Polish workers to manage their own factories. The delegates also passed a resolution expressing support for workers in other communist countries who might want to set up their own free trade unions. The response from the Soviet Union was swift. A report carried by the news agency Tass described the Gdansk convention as “an anti-socialist and anti-Soviet orgy” and the delegates as “a conglomeration of counter-revolutionaries”. But the convention was also condemned by the Communist Party in Poland, for the resolutions presented a direct challenge to the party leadership both in their demand for elections and for worker management.

The heady resolutions of the Solidarity convention thus provided both the Soviet Union and the Polish authorities with cause for action. It would be naïve to imagine that the Polish government imposed martial law without Soviet knowledge or approval, but it would also be a misjudgment of the internal situation in Poland to assume that General Jaruzelski and his comrades supported all the aims of Solidarity and were therefore unwilling to assert their authority. It seems reasonable to conclude that both the Soviet and the Polish governments recognized that the challenge of Gdansk demanded a response, and that if the Polish government had not acted the Russians would have felt compelled to.

The differing analyses of responsibility have led to a confused reaction in the West. The United States government, convinced that the Russians were intimately involved in the repression of the Polish people, imposed some economic sanctions against Poland and more against

the Soviet Union, but the restrictions were not comprehensive and did not include sales of grain. Some European governments, notably that of West Germany, did not share the US view, believing that the Polish government had acted autonomously, and the 10 members of the European Economic Community decided on January 4 that they would not join in the imposition of trade sanctions, though they pledged themselves not to undermine the American action, warned the Soviet Union to stay out of the crisis and undertook to reconsider their decision if the military repression continued.

There were signs in mid January that the restrictions in Poland were being eased. If this trend continues, and if General Jaruzelski then shows that he means to keep the undertaking made when he imposed martial law, that there would be “no returning to the false methods and practices” of the period before liberalizing reform began some 18 months ago, the need for sanctions or other pressure from the West will not be apparent. If Solidarity remains suspended and its moderate leaders like Lech Walesa are kept in detention, then a properly co-ordinated and precise programme of sanctions will be required, against the Soviet Union as well as against the Polish government.

In the long run the losers in the present crisis can only be the communists. For the third time in 25 years tanks and guns have had to be brought out to defend an East European régime against its own people. As in Hungary in 1956 and Czechoslovakia in 1968, Poland this year will leave another irreparable crack to weaken the foundations of the communist structure in eastern Europe. The men in the Kremlin must now be wondering how many cracks it will take to bring the whole edifice tumbling down.

**Monday, December 7**

British Rail's Advanced Passenger Train made its first run from Glasgow to London at an average speed of 102mph. On the return trip it was 28 minutes late because of failure in its tilting mechanism. Because of other difficulties on later runs the train was temporarily withdrawn from service.

Arthur Scargill won the presidency of the National Union of Mineworkers on the first ballot.

The executive of the Labour Party refused to endorse Peter Tatchell, a member of Militant Tendency, as official parliamentary candidate for Bermondsey. On December 9 the executive voted by 10 votes to nine to accept an investigation of infiltration of the Party by the Trotskyite Militant Tendency organization.

Lockheed announced it would over the next two years phase out its TriStar jet aircraft powered by Rolls-Royce RB211 turbines.

Tuesday, December 8

The first snowfalls of the winter—not forecast by the Meteorological Office—caused chaos in the midlands, the south-east and north Wales.

The Primate of Poland, Archbishop Jozep Glomp, warned of the serious consequences that could result from the adoption of a law giving the government emergency powers which would include a ban on strikes.

Wednesday, December 9

Dr Andrei Sakharov and his wife ended their 17-day hunger strike in the Soviet Union after the wife of Dr Sakharov's stepson, Liza Alexeyeva, was told she would be permitted to join her husband in the United States.

The Government blocked a takeover bid by the Lonrho group of the House of Fraser, the store group that owns Harrods, after a nine-month inquiry by the Monopolies Commission.

Three Muslim hijackers of a Libyan airliner surrendered at Beirut airport after a 6,000 mile odyssey round the Mediterranean. The aircraft had been seized on December 7 to publicize the case of a Libyan Islamic leader, Imam Moussa Sadr, held in Libya since 1978.

Thursday, December 10

President Reagan called on 1,500 United States citizens living in Libya to leave the country because of "the danger" posed to them by Colonel Gaddafi's régime. At the same time Washington released details of 14 men alleged to have been sent from Libya to

assassinate the President.

Alasdair Milne was appointed to succeed Sir Ian Trethowan as Director General of the BBC.



The Royal Navy's destroyer *London* fired her final broadside at Plymouth before being paid off.

Friday, December 11

Senor Javier Perez de Cuellar, a Peruvian diplomat, was chosen by the Security Council to succeed Dr Kurt Waldheim as Secretary General of the United Nations.

Four people were killed, including two schoolboys, when a passenger train ran into the back of an empty stationary train in a blizzard near Beaconsfield, Bucks. Blizzards continued through the week and by December 14 further snow, followed by floods, and severe cold, had caused the deaths of eight people.

About 50 Loyalist prisoners at the Crumlin Road prison, Belfast, staged a rooftop protest demanding improved conditions and segregation from republican prisoners. They held four prison officers hostage but ended the protest peacefully after 48 hours.

At least 25 people were killed and thousands made homeless by a 100mph hurricane in Bangladesh and India.

General Leopoldo Galtieri assumed the presidency of Argentina, replacing General Roberto Viola who suffered a heart attack in November.

Saturday, December 12

Spain was reported to have suffered the worst drought for a century; large areas had had little rain for 18 months, causing severe damage to agriculture.

Sunday, December 13

Poland was put on a state of emergency and martial law was imposed by General Jaruzelski. Many prominent members of the trade union Solidarity, and the former party leader Edward Gierek, were arrested. Lech Walesa, Solidarity's leader, was held in isolation near Warsaw. Telephone and other communications links were cut, and entry and egress prohibited, effecting a news blackout.

Two Iranians were killed and a third seriously injured when a bomb ex-

ploded in their car in Connaught Square, near Marble Arch.

Monday, December 14

The Israeli cabinet decided to introduce a new law which would annexe the Golan Heights. On Dec 18 the US suspended the strategic co-operation agreement signed with Israel in November because of the annexation.

A £110 million merger was announced between Habitat and Mothercare.

Tuesday, December 15

The five-storey Iraqi embassy in Beirut was destroyed in an explosion in which at least 20 people were killed.

Thursday, December 17

Five Law Lords unanimously ruled that a GLC rates supplement to finance a 25 per cent fares cut in London was illegal.

Brigadier-General James Dozier, a senior American Nato commander, was kidnapped from his home in Verona by the Red Brigades group.

Warsaw radio reported seven workers killed and 39 injured in a clash with security forces at a mine in Katowice. Other armed clashes were reported in Gdansk, and strikes in eight provinces.

Friday, December 18

Inflation in Great Britain rose to 12 per cent in the year to November.

A bomb exploded in the headquarters of Zimbabwe's ruling Zanu (PF) party in Salisbury, killing six people and injuring more than 120.

Five helicopters rescued 40 men from the Antarctic after their scientific research ship was crushed in pack ice and sank off Surgeon Island.

Saturday, December 19

The lifeboat *Solomon Browne* from the Penlee station in Cornwall, with her crew of eight, was lost in a storm when attempting to rescue eight people from the coaster *Union Star*, on her maiden voyage. A fund of £2 million was raised for dependants.

Sunday, December 20

Romuald Spasowski, the Polish Ambassador in Washington, was granted political asylum in the United States. At a press conference he referred to "the brutality and enormous suffering imposed by the authorities on the Polish people".

Monday, December 21

Unofficial reports from Poland told of workers in the Huta Katowice steel works threatening to blow up the furnaces, of appalling conditions in detention centres, and of widespread resistance to the military régime. Andrzej Wajda, the film director, was reported to be held by the authorities.

The State Department invalidated the visa of the Rev Ian Paisley, preventing him from visiting the United States on a loyalist campaign.

A blow-out at an oil rig at Hatfield Moor, near Doncaster, caused a fire which raged for 17 days, with flames 40 feet high. The Texan oil fire specialist, "Boots" Hanson, was brought in to control the blow-out.

Tuesday, December 22

Unemployment in Britain was recorded at 2,941,000, the highest ever for this time of year.

The British businessman, Andrew Pyke, held in Iran for 16 months, was visited in jail at Karaj by his wife and father.

Wednesday, December 23

The US President's national security adviser, Richard Allen, was cleared of charges of misconduct in connexion with arranging interviews for a journalist with Mrs Reagan, but he remained on administrative leave while the White House reviewed his conduct. On January 4 he resigned, to be replaced by William Clark, the Deputy Secretary of State.

Geoffrey Boycott made a new record in Test cricket, reaching 8,037 runs during the third Test in Delhi.

Sunday, December 27

During the first Test against the West Indies in Melbourne, Dennis Lillee of Australia broke Lancelot Gibbs's record by taking his 310th Test wicket.

Monday, December 28

Two people were killed and 20 injured when the brakes of a chair lift failed at Val Venosta winter sports resort in northern Italy.

900 miners at the Piast pit in Silesia abandoned their two-week strike and came to the surface.

Tuesday, December 29

President Reagan announced a seven-point programme of economic sanctions by the United States against the Soviet Union because of its role in the Polish crisis.

British Aluminium announced the closure of its smelter at Invergordon in northern Scotland, with the loss of 890 jobs. The high cost of electricity was blamed.

Derek Jameson, 52, was appointed editor of the *News of the World*, replacing Barry Askew, who resigned.

Wednesday, December 30

In the New Year honours Sir Ian Bancroft, former head of the Home Civil Service, Sir Charles Forte, Sir Murray MacLehose, governor of Hong Kong, and Sir William Cayzer, chairman of the British and Commonwealth Shipping Co were created life peers; Dame Ninette de Valois, founder of the Royal Ballet, above, was made a Companion of Honour; Roy Strong, director of the Victoria and Albert Museum was among the knights, and sculptor Elisabeth Frink was awarded the DBE.

Thursday, December 31

In a military coup in Ghana, Flight-Lt Jerry Rawlings ousted President Hilla Limann who was arrested on January 4. On January 2 Rawlings suspended the constitution and banned all political parties.

Saturday, January 2

Artur Rakowski, the 25-year-old son of the Polish deputy prime minister, was granted political asylum in West Germany.

President Mubarak of Egypt appointed Dr Fuad Mohieddin as prime minister. A new cabinet was appointed. Small bombs exploded at Stratford-upon-Avon, in the City of London and at the Birmingham headquarters of the Severn Trent Water Authority. Responsibility was claimed by a Welsh extremist group.

Sunday, January 3

At least three people died as torrential rain and a rapid thaw caused severe flooding in many areas of Britain. Gloucestershire was particularly badly affected and Yorkshire had the worst floods for 100 years.

The Polish government devalued the zloty and announced massive increases in the prices of basic foods.

Monday, January 4

EEC foreign ministers, meeting in

Brussels, decided not to impose sanctions against Russia but agreed not to undermine American sanctions. The Ten agreed to consider trade curbs if the Polish military régime continued. During a meeting in Warsaw with EEC ambassadors General Jaruzelski, the Polish leader, hinted at the exiling of Solidarity leaders imprisoned since the imposition of martial law.

The Associated Society of Locomotive Engineers and Firemen (Aslef) imposed a voluntary overtime ban, causing some disruption of commuter services. The action was in protest at British Rail's refusal to pay a 3 per cent salary increase, which BR alleged was contingent on Aslef's acceptance of flexible rostering.

British Rail announced it would cease operation of the Newhaven-Dieppe Sealink ferry *Senlac* at the end of the month, with the loss of 240 jobs.

The Roman Catholic Archbishop Arturo Rivera y Damas claimed that nearly 12,000 civilians, mostly young farm workers, had been killed in political violence in El Salvador during the first 11 months of 1981.

Tuesday, January 5

The South African authorities decided to arrest and prosecute all 45 mercenaries alleged to have attempted a coup in the Seychelles on November 25, 1981, and subsequently to have hijacked an Air India Boeing and forced it to fly to Durban.

Wednesday, January 6

Dr James Donovan, the senior forensic scientist of the Irish Republic, was severely injured by a bomb which exploded in his car as he was on his way to work in a Dublin suburb. This was the first attack on an official of the Irish Republic.

Thursday, January 7

Further snowstorms hit southern England and Wales, blocking roads, including motorways, and blacking out 13,000 homes as electricity lines were brought down. In the coldest winter since 1962-63, -27.2°C was recorded in Braemar, Scotland, on January 10, equalling the 1895 record.

Addressing a congregation in St John's Cathedral, Warsaw, Archbishop Glomp expressed horror that Poles had died in violence since the imposition of martial law.

Friday, January 8

After talks at 10 Downing Street between the British and Spanish Prime Ministers, Margaret Thatcher and Leopoldo Calvo Sotelo, it was agreed that the blockade imposed by Spain on Gibraltar in 1969 would be lifted on April 20 pending negotiations on the future of the Rock.

Reports by forest and scientific experts indicated that West Germany's ancient forests were dying, poisoned by sulphur dioxide, present as dust or dissolved in rain. Half the trees were already dead, and the experts predicted that this pollution would destroy all the forests in the next five years.

Dr Runcie, Archbishop of Canterbury, made a three-day visit to China, the first by a Christian leader since the Communist victory in 1949.

Saturday, January 9

The De Lorean car company announced it would put its 1,760 shop-floor workers on a three-day week. The company, in which the British Government had invested over £70 million, was short of money to finance production and sales were down 11 per cent on the previous year.

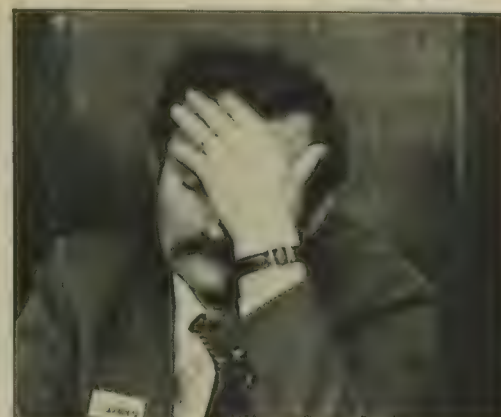
Sunday, January 10

The Polish military authorities announced they would relax censorship restrictions on foreign correspondents, restore some telephone links and give back telex links to some Western embassies.

Martial law in Poland: The Polish Prime Minister General Jaruzelski announced the imposition of martial law under a state of emergency. Many leaders of the trade union Solidarity were arrested, detention centres were set up, and travel restrictions and a news blackout were imposed. Lech Walesa, Solidarity's leader, was held incommunicado. Reports smuggled out of the country told of confrontation between the military régime and workers, of strikes, and of worsening food shortages. President Reagan announced a seven-point programme of economic sanctions to be imposed by the United States against Russia, because of its role in the Polish crisis. EEC leaders, while not themselves imposing sanctions, agreed to consider them, and joined in condemning the Soviet action.



REX FEATURES



REX FEATURES



ASSOCIATED PRESS

Top left, General Jaruzelski announces on Polish television the imposition of martial law. Top right, Lech Walesa at the court session that registered Solidarity in October, 1980. Above, in Gdansk on December 16 demonstrators flee tear gas after setting fire to a police car near the Lenin shipyard on the 11th anniversary of the 1970 Gdansk riots.



Top, coal miners pictured in a pit in Zabrze, south Poland. Workers occupied mines in protest against the declaration of martial law and in Katowice seven miners were killed and 39 injured in a clash with security forces. Centre, residents of Krakow scan notices on a wall for news and, above, queue for their food ration. Right, a victim of the Gdansk demonstration lies in the snow near the Lenin shipyard.

Fb 82



Feb 82

Winter and rough weather: The first heavy snowfalls took Britain by surprise early in December, causing chaos to traffic as usual. At the end of the month torrential rain following a quick thaw brought further winter misery in the shape of floods.



PRESS ASSOCIATION



The snow brought an unfamiliar beauty to well-known scenes, such as St Paul's Churchyard, and the Mall—where a skier practised his favourite sport to advantage.



Southern Region commuters risked their lives when they abandoned their stranded train near Lambeth Bridge and walked alongside high-voltage rails to Waterloo.



PRESS ASSOCIATION

is impeded rescue operations when a passenger train ran into the back of an empty train near Beaconsfield, Bucks, killing four people.



PRESS ASSOCIATION

York was among places severely affected by floods, the River Ouse reaching its highest level since 1947—16 feet 5 inches above normal.

Changing priorities

by Robert Rhodes James

Disraeli's celebrated comment that "he who in the Parliamentary field watches over the fortunes of routed troops must be prepared to sit often alone" will be familiar to Michael Foot, one of those rare contemporary politicians with real knowledge of political history and literature, but he will recall this passage with a particular personal acuteness. Never in modern politics in time of peace has a major political party disintegrated with such astounding speed. Politicians and political commentators are now confronted with the extraordinary phenomenon of two Labour Parties—one increasingly to the hard left, retaining the title but no longer the electoral appeal of Labour, and the other calling itself the Social Democratic Party. There is no question about which one is winning.

It is difficult for a partisan observer to detect exactly why the collapse has been so sudden and so total. There are those who blame Sir Harold Wilson and James Callaghan for ignoring the challenge of the far left until it was too late; there are others who consider that there are more sinister forces at work to infiltrate, disrupt and take over the old Labour Party, and there are many who bitterly condemn the ambitions and antics of Tony Benn and his followers.

Whatever the causes, the resultant shambles removes the Labour Party as a Parliamentary and electoral force.

Conservative delight at the deep misfortunes of their main opponents has now been sharply tempered by the rise of a new threat. It is fair for them to point out that the Social Democrats are essentially the old gang of former Labour Ministers and MPs—some of such remarkable obscurity that one recent recruit was totally unknown to them—and have no discernible policies. There is also clear evidence of increasing Liberal unhappiness at the cavalier and faintly contemptuous manner in which they are being treated by the new confederation. But the uncomfortable fact is that although, with very few exceptions, the Tory ranks have remained firm, a great number of former Conservative voters have decided to give the new Party a chance. All by-elections are odd, but the messages of Warrington, Croydon and Crosby cannot be brushed aside as midterm freaks. The guns of the Tory battleship now have to be turned towards another target.

The principle difficulty is that that cannot, as yet, be clearly discerned. Politicians can understand why former Labour voters are attracted to a more moderate form of Socialism, but why should it attract Conservatives?

Part of the cause must lie in impatience and disappointment at the condi-

tion of the economy. It is perhaps lamentable that a once great Parliament should today be so obsessed with one item, to the point that in the few days before the House of Commons rose for the Christmas recess it devoted eight hours to London Transport and only two to the appalling and dangerous situation in Poland, but I suspect that, in this order of priorities, the Commons were representative of the bulk of the electorate. The Government, from the beginning, has clearly made this its dominant concern, and now recognizes that it stands or falls by how the nation prospers over the next year. The new measures to reduce youth unemployment were far more significant politically than many realized at the time and, taken with other measures and proposals, mark the welcome arrival of a cold chill of political realism. The Tories are not in business to lose elections.

But there is a new spectre—the possibility, however remote, of a Conservative schism. The mood of the party conference was ugly. It was an older, more vehement, more intolerant and less representative gathering than any Conservative conference I have attended, and the abuse and even venom directed against any one who even hinted at disagreement with the Government was odious to behold. There have clearly been deep divisions in the Cabinet, as there are in the Parliamentary Party.

It is a time for healing, and for greater understanding of why loyal Conservatives are unhappy and why many Conservative voters have, if only for a while, deserted. Here, the role of the new Party Chairman, Cecil Parkinson, will be crucial. Fortunately he is by nature a conciliator. He is a man of great personal warmth, sympathy and kindness. He can be one of the most effective public speakers in the Party, as his sincerity is so obviously genuine. Above all he is, unlike his eminent predecessor, a member of the Cabinet. As Conservatives look back unhappily upon 1981 and peer forward nervously into 1982, they may take considerable comfort from the fact that it is clear that the harsh lessons of the past two years are being learnt, and that the time for division, disunity and mutual recrimination is over. What happens when these elements predominate in a political Party can be seen sitting opposite them in the Commons.

In retrospect the historian of this Government may well record that the best thing that happened to it and to the Conservative Party was not the demise of Labour but the rise of Social Democracy as a real and potent political force as a reminder that the real Tory tradition has everything to do with social cohesion and national unity, and nothing whatever to do with economic theory pursued *à outrance*. There could be momentous changes in 1982.

WASHINGTON

Reagan's new year

by Sam Smith

One of the less attractive (although relatively harmless) conceits of the American journalist is the annual pronouncement that the 12 prior months have been the most significant in human history. It sometimes strikes me that the real reason behind this outpouring of hyperbole is the importance it lends to the journalist's own activities over the past year, but in any case the analyses of the days gone and those yet to come are invariably dull and usually wrong.

Ronald Reagan, of course, has been a major beneficiary of this year's search for significance in the recent past and proximate future. Nothing, we are told at the end of his first year, has equalled his efforts since Franklin Roosevelt.

There is so much of this stuff around these days that you feel like a journalistic heretic if you dare remember, for example, Harry Truman dropping the atomic bomb, or Lyndon Johnson's shepherding of the civil rights movement and his stumbling in Vietnam. That history will find significance in such matters is reasonably clear. Whether it will view the Reagan years likewise is still an uncertain bet.

For the moment, and based on the scant evidence of one year in office, we have primarily the President's word for it, infinitely reproduced by the Washington Press which has performed its traditional function as the world's largest copying machine. But saying you are going to change the face of America and doing it are two different things and while there is no doubt of Mr Reagan's intent, his capacity has yet to be proven.

Since I prefer to use the changing of the seasons to seek the normal and the transitory, rather than cosmic and permanent alterations, certain aspects of the Reagan first year spring perversely to my eye, to wit:

We are not at war. To be sure, Reagan and his aides have engaged in a good deal of warlike talk and he is spending for defence as if he wants a war, but so far he has been carrying out traditional Republican foreign policy: talk loudly, buy a big stick, and then don't use it. It would be hazardous to predict that this will continue, but it is at least reassuring to observe that the Reagan administration has, despite its stated predilections, failed to take advantage of a number of opportunities for foreign disaster over the past year.

Admittedly, the public stance is frequently somewhat scary but it may help to realize that the aim is not merely to frighten the Soviets or cause *angst* among the Europeans, but also to reassure a domestic constituency which unfortunately tends to see a potential Munich in every exchange of international correspondence.

Reagan has come closer to his mark in domestic matters, but even here the reality falls far short of the rhetoric. The "liberal" mayor of Washington, for example, has cut his own workforce by 12 per cent in two years, showing a zeal for governmental economy which the President has yet to approach. And while \$35 billion in domestic cuts seems a lot, it is worth noting that more than 70 per cent of these cuts could have been restored by the simple expedient of passing Jimmy Carter's proposed smaller military budget. While the Reagan domestic cuts have already caused pain and disruption in many quarters, it seems a bit overreaching to suggest that they represent an irrevocable change in the course of American political history.

On matters moral and theological, a major undercurrent in the 1980 campaign, Reagan is facing charges of doing nothingness from his allies on the right.

One can still get an abortion in America and still need not pray in school.

Finally, the Reagan administration's exotic views on the economy have already run into that great political leavening, reality, and a certain amount of internal revisionism is being tolerated even as this is written.

Meanwhile, Mr Reagan faces a far more difficult political year than his first. With congressional elections coming up, the Democrats can be expected to present the indictment that they have been quietly but assiduously collecting. They expect, not without justification, to make gains in Congress next November. The economy is in a precarious condition and the administration's budgetary predictions have gone awry. At least one Republican governor is in open revolt against the Reagan administration's cutback of funding for states and localities. And whatever mandate Mr Reagan received in his election is being continually modified by new and more complex mandates.

In short, if Reagan hopes to make the profound changes he promised, if he hopes to cause a mutation rather than a modification, he will need a better strategy and considerably more luck than he had during his first year in town.

Chaucer's England

by Sir Arthur Bryant

One advantage of writing a history of England is that it enables one to see the problems and disasters of the present in the broad perspective of the past. Good and bad alike, it has all happened before and, human nature and circumstance being what they are, it is likely to happen again. In the last few decades of the 14th century, following hard on their triumph at Cr cy, our ancestors suffered a series of shattering disasters: the Black Death, a sudden and terrible plague which in three successive waves reduced the population by nearly half and whose consequences were almost comparable to what would happen today in a nuclear war; the loss of all our overseas conquests; and a sudden revolution in which London was captured by two armies of angry peasants who executed the Archbishop of Canterbury and the principal Ministers of the Crown.

Among those who lived through these disasters was a court official named Geoffrey Chaucer, who sat as a Knight of the Shire in one of Richard II's Parliaments. The son of a London vintner, who had supplied the Court of Edward III, he had married one of the Queen's women-in-waiting, a sister of John of Gaunt's mistress. He rose to be Controller of the London Customs and Clerk of Works to the royal palaces.

He was often employed on diplomatic missions, in the course of which he visited Italy where, being a poet, he studied the work of the great Florentines, Dante, Petrarch and Boccaccio, and the new metrical forms they had adapted from the classics.

Like every educated Englishman he had been brought up in the courtly culture and literature of France. Had he been born a century earlier he would have written his poetry in French. But he happened to live just when England, engaged in the Hundred Years War, was turning her back on France and the French tongue. In 1362, about the time he reached manhood, English was made the official language of the Law Courts, and soon afterwards of Parliament and the university schools. Chaucer, therefore, wrote in English, choosing the dialect of his own part of the country, London and the East Midlands. Treating ideas which had evolved in France and never before been expressed in the rough vernacular of England, he enriched the latter freely with French words.

Yet, great as Chaucer's contribution was to the development of the English language, his contribution to English literature was far greater. In *Troilus and Criseyde*, whose theme he borrowed from Boccaccio, he wrote not only one of the world's most beautiful love poems, but created the first living woman character of fiction. His *Criseyde* was not a mere symbol for woman's virtue or weakness or for the

object of man's love or desire, like the heroines of the French romances which were the staple reading of the time, but a real creature, most delicately compounded of tenderness, sensitivity and timidity. Her tragedy and her lover's arose not from the operation of fate but from the reaction of human character to it, and from the liberty of the individual soul to shape its fate which was central to the Christian Church's teaching.

In this, though the magnitude of his achievement has never been fully realized by his countrymen because of archaic spelling and language, Chaucer's work ranks with Dante's as the supreme literary expression of what Christianity has done for the Gothic peoples of Europe. Out of the tribe and folk—anonymous save for its leaders—had been created the conception of an individual, free to shape his own character and, through it, his destiny.

A great creative writer mirrors the highest perception of truth of which his age is capable, and in doing so makes posterity, if not the age itself, more conscious of it. In Chaucer's great poem, *The Canterbury Tales*, his characters are real human beings, drawn from every walk of contemporary English life. We see them riding through the Kentish countryside, past the little town "which that i-clepd is Bob-up-and-Down" towards the towers of Canterbury and the shrine of "the holy, blissful martyr"; the big, drunken, boastful miller with his bristly, red beard and the tufted hairs on his nose, noisily playing the bagpipes at the approach to every village; the merry, frank-spoken host of

the Tabard Inn who acted as compere and chaffed and cajoled everyone into telling his story; the merchant with his forked beard talking of his winnings, and the gaunt clerk of Oxford so ready to learn and teach; the wanton friar familiar with all the thriving householders along the road and their wives and daughters, and his foe, the summoner, with his pimples, fiery, spotted face and garlic-laden breath. Every pilgrim is shown as a complete and separate being, with his or her own idiosyncracies and outlook, though bound together by a common quest.

To each of them, sketched in a few brilliant lines in the *Prologue*, is given a story to tell so exquisitely in part that it unfolds both the teller's story and his or her own soul. In this Chaucer was wonderfully original: the founder of a completely new form of literature in which characters reveal themselves. Before the first individual commoners emerge from the flat, two-dimensional horizon of recorded history, this unassuming civil servant, with his observant, humorous eye and all-embracing Christian charity, proclaimed their existence and separate identity. The Wife of Bath is as great a historical phenomenon as Thomas   Becket or Robert Bruce, even though in one sense she never existed.

In *The Canterbury Tales* Chaucer created, instead of the conventionalized types of knights and ladies, virtues and vices, which had been the common stock of literature before his time, a whole world of imaginary yet living characters drawn from life. He was the

forerunner of Cervantes and Shakespeare, of the European novel and drama. He paints for us the dainty, finicky, ladylike Prioress, Madame Eglington, who entuned the services so prettily through her nose and who, as my predecessor on this page, G. K. Chesterton, once observed, wafts across the ages that "delicately mingled atmosphere of fuss and refinement" peculiar to the English lady; the rustic reeve from Norfolk, with his cropped head and long, lean legs, who always rode at the tail of the cavalcade and whose talk was of the country:

"But I am old: me list not play for age, Grass time is done; my fodder is now forage...";

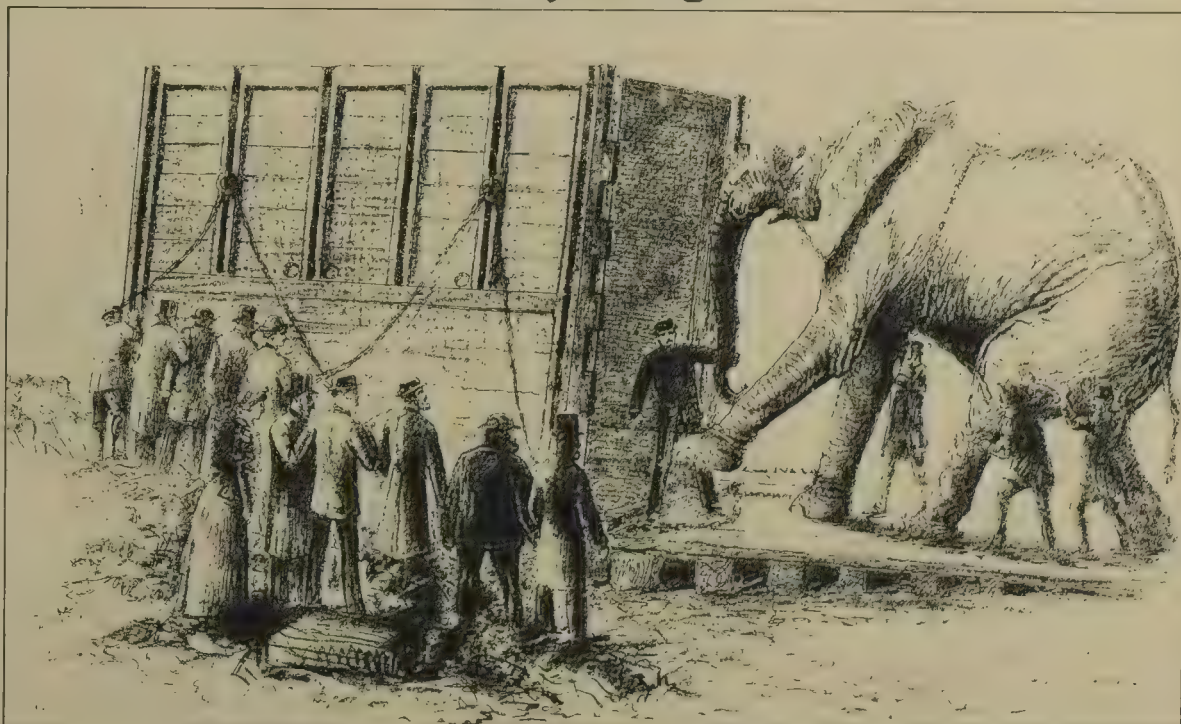
the white-bearded franklin, with his red face and love of good fare, who had served so often as sheriff and knight of the shire; and the brave, gentle, modest knight, who had fought all his days for chivalry, truth and honour.

Yet perhaps the most English of all his characters is Chaucer himself, with his self-deprecating manner, his unassuming elusiveness, his capacity for liking people because they are a good joke, his readiness to laugh, without being obtrusive, at himself and everyone else. There is something personal about his poetry; he is always ready for a private aside, as when he apologizes to the ladies for Chaunteclere's hard words about them:

"These be the cock s worde's and not mine,

I can non harm of no woman divine."
Or his curious reflection about the next world of which his contem-

100 years ago



Jumbo, the 6½ ton elephant that was a leading attraction at London Zoo at the end of the last century, was sold for £2,000 to Barnum's Circus in America in 1882. Early attempts to pack him for transit, as shown in the *ILN* of February 25, 1882, won him much sympathy. Jumbo was accidentally killed in 1885 by a railway engine.

poraries appeared to know so much:
"A thousand times I have heard men tell
That there is joy in Heaven and pain in
Hell.

And I accord right well that it is so.
And yet indeed full well myself I know
That there is not a man in this countrie
That either has in Heaven or Hell y'be."

Superficially one of the happiest and most cheerful poems in the whole range of literature—a comic epic of a company of English pilgrims setting off on horseback on a spring morning from the Tabard Inn at Southwark and beguiling the way to Canterbury—*The Canterbury Tales* is something more. Into this unfinished masterpiece, this great artist compressed a vision of the world as complete as Dante's. Through his knowledge of it, so earthly in his miller or cook, so subtle in his graver characters, he portrays a brotherhood of Christian men, linked together by a common standard and a serene faith in the all-seeing, all-embracing wisdom of God, binding everything in the universe from the highest to the lowest:

"The first Mover of the Cause above,
When He first made the fairë chain of Love.
Great was the effect and high was his intent,
Well wist He why, and what thereof He meant."

Like nearly all the men of his time Chaucer believed—not unnaturally considering the disasters through which he had lived—that the world was declining, and that it was doomed to pass through a series of disasters culminating, sooner or later, in its extinction. Nor was his own life a particularly happy one. Yet his poetry, read in retrospect, is full of the vitality and gaiety of morning: of "Aprillë with his shoures sote" and of "youngë, freshë folkës", and of a faith which makes light of all the follies and disasters, however grave, of existence. The greatest of all his characters was the wide and loud-mouthed Wife of Bath who had taken five husbands to the church door and mastered and buried them all, and whom it tickled about her "heartë's root" to think that she had had her world as in her time. Yet the youth she looked back upon with such pleasure must have been passed, like Chaucer's own, under the shadow of the great plague that slew one out of every two or three of her contemporaries.

Chaucer's first and last word is of courage; of taking the world as one finds it, with all its tragedies and imperfections, and making it somehow a fine and brave thing:

"That thee is sent, receive in buxomness;
The wrestling for this world asketh a fall.
Here is no home, here is but wilderness:
Forth, Pilgrim, forth! Forth, beast, out of thy stall!
Know they countree, look up, thank God of all;
Hold the high way, and let thy ghost thee lead,
And Truth shall thee deliver, it is no dread." ●

The silent servant

by Julian Critchley

One of the hazards of life at the Palace of Varieties at Westminster is the Prime Ministerial convoy. The most self-effacing MP is in danger of being run down by it. He may gingerly emerge from his room only to be trampled under foot by a posse led by the determined figure of the Prime Minister herself who passes down the corridor in a cloud of powder blue. In step behind her are two apparatchiks, bearing files and, bringing up the rear, the priestly figure of Ian Gow, her Parliamentary Private Secretary. Mr Gow, who is known to the irreverent as "Supergrass", is the Conservative MP for Eastbourne; since the beginning of the counter-revolution he has been the Prime Minister's *aide de camp*.

Wherever two or three Tories are gathered together, in cabal or committee, there, too, can be found Ian Gow. He attends the more important of the party committees, where he sits, notebook in hand, the sun glinting somewhat sinisterly on his spectacles. He is Mrs Thatcher's eyes and ears and, although unknown to the public at large, he is among the half dozen most influential people in the Party. He is "devoted politically and personally to her" and he shares her convictions about politics, and above all her diagnosis of Britain's ills and the remedies that are required.

That said, Mr Gow looks a little less alarming than he sounds. He might well have gone on the Crusades but his cloth would not have permitted him to shed blood. He could pass as a jolly, if worldly, priest, or as the very best sort of solicitor, the kind that would have called upon generations of Forsytes. He was born in February, 1937, the son of a doctor. He was educated at Winchester and, in the words of Winston Churchill, "the University of Life". He did his National Service in the 15th-19th Hussars, rising to the rank of major. He qualified as a solicitor in 1962 and became a partner in Joynton-Hicks & Co. After the usual vicissitudes he was adopted as candidate for Eastbourne in 1972, and was returned to Parliament at the following election.

He is short, stooped and has a face like the plate glass window of an expensive shop. In another life he might have been a doorman at a great hotel. In this, he is a courtier, the Grand Vizier at the Court of Queen Margaret, the keeper of the keys and of her diary.

Mr Gow is certainly no figure of fun. He "loves doing the job", but what exactly is it that he does? "I am an ADC," he says, he does whatever his boss wants him to. He is also her liaison officer, keeping her in touch with back-bench opinion. As her *aide de camp* he attends many of her more important meetings, although he does not sit on any of the Cabinet committees. He sits silently, reserving his opinion for the



Ian Gow, Mrs Thatcher's Parliamentary Private Secretary and *aide de camp*.

more opportune moment when the tonic hits the gin, or when the Prime Minister unfastens her seat belt after yet another lightning visit to the north-east.

Ian Gow leaves his flat in the better part of Lambeth—an area which, unknown to Lord Scarman, includes the *pieds à terre* of many of the more distinguished Conservative MPs—in order to arrive at No 10 Downing Street at 7.45am. His first task is to reply on behalf of the Prime Minister to letters sent to her by MPs and others. Having done so, he then attends to his constituency correspondence. He accompanies Mrs Thatcher on almost all her appointments within the United Kingdom.

Twice a week, on Tuesdays and Thursdays, Ian Gow takes part in a lunchtime briefing session prior to the 15-minute ordeal of Prime Minister's Questions in the House. Mrs Thatcher and her team eat stew and take a glass of gin; plonk is not served. When Mrs Thatcher performs, Ian Gow sits behind her, taking notes and running the necessary errands between the Prime Minister and the "box", where civil servants from the Prime Ministerial Office sit.

But it is his function as her liaison officer with the Party that is the more important. He will arrange meetings between the officers of the Party's back-bench committees and the Prime Minister which will take place either in her room behind the Speaker's chair, or in Downing Street itself. If there is unrest in the Party he will expound government policy to the doubtful and, if unavailing, carry back their anxieties intact to the Prime Minister. In such tasks he acts to reinforce the party Whips.

Gow also acts as the Prime Minister's link between Downing Street and the Central Office of the Party. He must

keep three balls in the air. "Mrs Thatcher," he claims, "is easy to work for... she is immensely kind, thoughtful and considerate to those who work for her. She is, however, extremely exacting, although not nearly as exacting to others as she is to herself." There is no mistaking his admiration for his chief. Were the ship to founder, as Sir Ian Gilmour has forecast, they would both go down together.

Ian Gow is a right-winger with a taste for revivalist oratory. In 1974, at the time of the Peasants' Revolt, he voted for Mrs Thatcher on the first ballot. On the second he was one of the 19 who voted for Geoffrey Howe. He says that between 74 and 79 he did not know Mrs Thatcher at all well, and his appointment as her PPS came as a surprise. He has certainly made a success of the job. Although he is obliged to remain silent, there is no mistaking his views. "The centre of British politics has moved in recent years to the Left. The purpose of the Conservative Party is now to move the centre to the Right, and then occupy the middle ground." He remains a monetarist. "The abatement of inflation has as its essential precondition the reduction in the rate of growth of the money supply. This must continue until we reach the stage when the rate of increase in the money supply and in the supply of goods and services is in balance..."

Ian Gow is affable, assiduous and attentive. His reward for so much silent service lies in the influence he wields, his proximity to power and his furtherance of the "cause". "In February, 1975, I was agnostic about Mrs Thatcher," he says. Today he has no such doubts ●

Julian Critchley is the Conservative MP for Aldershot.

The lead menace

by Des Wilson

The addition of lead to petrol has caused widespread concern about the "fall-out" from car exhausts and the effects of lead pollution on the health of children. The author sketches the background to the growing controversy over whether Britain should change to lead-free petrol.

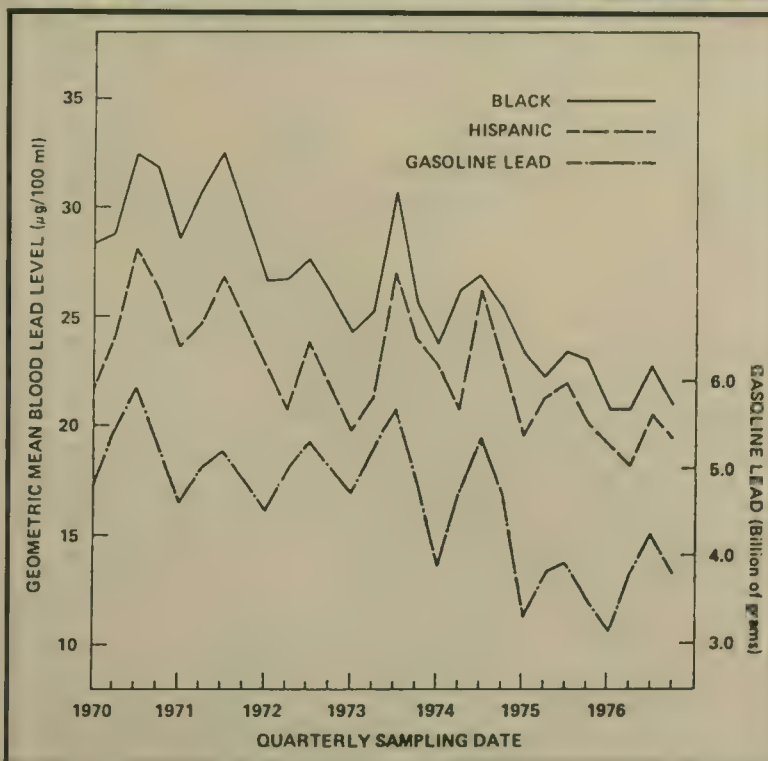
Car exhausts pump between 7,500 and 10,000 tons of lead into the air we breathe in Britain every year, and lead is a highly potent neurotoxin—put simply, a poison that particularly affects the brain.

The use of lead to improve the octane rating of petrol has become a matter of world-wide controversy. Some countries have banned the practice, and others, including Britain, have progressively reduced the lead content of petrol. In May of last year it was announced that the limit for lead in petrol would be reduced from 0.40 grammes per litre to 0.15 grammes by 1985. But is this adequate protection?

The controversy over lead and petrol is centred on two related questions. First, is the evidence of damage to health, in particular the mental health of children, convincing? Second, is the problem sufficiently serious to justify the cost of modifying refinery techniques and adapting cars, and a possible increase in prices at petrol stations?

The toxic properties of lead have long been recognized. But in 1921 an American industrial chemist discovered that by adding lead tetra alkyls to petrol the octane number could be raised. Until then the petroleum industry had found it difficult to meet the demand for high octane petrol because of the relatively primitive refining technology available. The discovery was developed by the Ethyl Corporation. So poisonous were the properties of the lead compounds being used that 139 workers and chemists at the manufacturing plant were poisoned, either dying, suffering serious illness or becoming insane. Despite this, the use of the compounds in petrol was commercialized and it has now become common practice all over the world to add lead to petrol. In Britain this is done by a company called Associated Octel, which is jointly owned by five oil companies, BP, Shell, Mobil, Texaco and Chevron, and which has received over £3,500,000 in Exchequer support and two Queen's Awards for export achievement. Lead from car exhausts accounts for 90 per cent of atmospheric lead pollution, except in areas near to its industrial use. In the UK in 1978 nearly 10,500 tons of lead were added to petrol. Around 75 per cent of this lead was later discharged into the atmosphere and a further 20 per cent was retained in the sump oil, the rest being deposited on the inner surface of the engine or in the exhaust system, subsequently to be emitted in the form of flakes.

We are exposed to lead from petrol additives by breathing lead-polluted air



Traffic congestion in a busy London street—typical of conditions that lead to lead pollution. Left, a graph taken from an American report showing the relationship between sales of petrol-lead in the New York area and blood-lead levels of New York children. The blood-lead levels of white children were similar to those of Hispanic children.

in the blood or teeth and low educational performance. The most significant was that of H. L. Needleman and colleagues at the Harvard Medical School who used dentine lead levels in shed milk teeth as a measure of the lead absorbed by children. They studied more than 2,000 children from two towns in Massachusetts, and their research showed that children with a higher lead content produced the worst results across a wide range of psychological tests, and that the frequency of disturbed classroom behaviour also increased in relation to lead levels.

Michael Rutter, a member of the Lawther Committee in Britain, reviewed all the literature on the matter and concluded that the Needleman study provided "the most impressive evidence to date on the possibly damaging effects of raised lead levels in the range usually previously considered harmless, and which are found in some 20 per cent of children in the general population". He accepted that there were a number of important questions and reservations about the study, and the inferences to be drawn from it, but believed that none of these was sufficient to invalidate the findings.

A study in Australia tested

every day, and by eating food contaminated by lead fall-out. Between 10 and 50 per cent of the lead is deposited within about 100 metres of the road, depending on weather conditions, and this fall-out provides a considerable quantity of the lead in above-ground fruit crops. Fruit and vegetables grown near main roads are likely to be so highly contaminated that, according to statutory limits on lead in food, they are unfit for human consumption.

Concern has centred on children, because children absorb approximately

five times as much lead from their diet as adults, and because lead, being a neurotoxin which strikes at the brain by interfering with molecular or biochemical processes, consequently causes the greatest damage when the brain is developing in childhood.

Over the last 20 years there has been a series of studies about the effect of lead fall-out on the behaviour of children, particularly those living in cities or near roads. Respected researchers have put their names to studies showing a direct relationship between high levels of lead

The lead menace

children in schools from four different areas of Sydney, one in an industrial area with heavy traffic, one near a busy traffic intersection, and two on the outer fringe of the suburban area. The results showed a correlation between high levels of lead and behavioural problems. A German study showed that there was a difference of between five and seven IQ points between high lead level and average lead level groups of children. The most recent study, published by two London researchers, was based on 166 children living near a lead works in Greenwich, London, who had their blood lead level measured as part of an EEC survey. The Greenwich children were divided into two groups, and the high lead group had an average IQ deficit of seven points which was not explained after adjusting for such variables as age and social class.

Given that the performance of schoolchildren is adversely affected by their lead intake, it is hardly surprising that there was even more concern when 28 inner London primary schools were in 1979 tested for lead pollution, and 25 of them were found to be above the safety level of lead in dust as recommended by the US Environmental Protection Agency. This level is 500 parts of lead to one million parts of dust—500 ppm. Some alarming figures emerged. One school was 5,190 ppm, another 4,730, and a third over 3,000.

Such evidence suggests that were the petroleum and car-manufacturing industries to try to introduce lead into petrol for the first time today, there would be a public outcry and the practice would be banned. As it is, lead has become entrenched in the technology of these industries, and there is a huge vested interest in perpetuating it. In some countries the industries have not been powerful enough to stop governmental action and the use of lead in petrol has been banned. In others it has been progressively reduced. In Britain, too, there is growing concern, and when the reduction in the permitted level of lead from 0.40 grammes per litre to 0.15 grammes was announced last May, it was argued that this could be imposed far more quickly and thus reduce the lead content in the atmosphere more effectively than a move towards a complete ban. What would have been even more effective would have been a reduction to 0.15 for existing cars and an insistence that new cars were manufactured to take lead-free petrol.

This is what has happened in the United States, where petrol stations supply both leaded and unleaded fuel, but all new cars are manufactured to take unleaded fuel. As it takes about 10 years for a generation of cars to replace itself, the United States is thus moving steadily in the direction of lead-free petrol. This is what many people believe should be done in this country. Yet there is controversy.

The scientific and medical world has

been unable to reach accord on the element of risk. The 1980 report of the Lawther Committee, called *Lead and Health*, suggested that the ill-effects of leaded petrol were exaggerated, but the report was badly received both by the anti-lead lobby and also by most objective journalists. A major criticism is that it did not accept the possibility that atmospheric lead contributed significantly to lead in food. It has also been accused of underestimating the contribution of lead-rich dust to the lead intake of children, of a cavalier approach to the evidence of respected researchers from abroad, including Needleman, and even of being loaded in its membership in favour of what some newspapers called a whitewash.

It has also been suggested that if there is a problem, its scale does not justify such drastic action as the elimination of lead from petrol. Do those of us who are concerned about this problem exaggerate? Are we raising unnecessary fears? Are we qualified scientifically even to contribute to the debate? My reply to such questions is that in a court of law it is usual for prosecution and defence to call, when appropriate, expert technical witnesses to prove their case; confronted with the same basic facts, these witnesses come to opposite conclusions and testify on oath to the accuracy and reliability of their judgment as opposed to the other. It is left to the jury of ordinary people to weigh their testimonies and take the final decision. In doing this, they can rarely judge the technical

merits of the argument, at least not as well as they would like; but they set the reputation and apparent weight of the experts' evidence in context with all the other factors introduced by both sides during the case. They then reach what they believe to be the fairest verdict.

On this issue there is a consistent series of studies showing that a considerable number of children are adversely affected in their behaviour and intelligence by lead pollution arising from its use in petrol. Governments, including the British, have acted, and would not have done so unless they were convinced that the danger was real. Lead is a poison, and it cannot possibly make sense to blast it into the atmosphere in such quantities. It is possible to manufacture cars to take lead-free petrol. They are made in the United States, in Japan, in Russia, and are to be manufactured in Australia where lead will be banned from petrol shortly. Even our own car manufacturers are already making cars to take lead-free petrol in order to supply overseas markets where it is necessary.

They should surely now be required to do so also for the home market. We should aim now not just to reduce the lead content in petrol for existing cars to 0.15 grammes per litre by 1985, but to insist that by the same date all new cars should be manufactured to take lead-free petrol, and all petrol stations be required to supply it. Only in this way will this serious source of pollution be eliminated.

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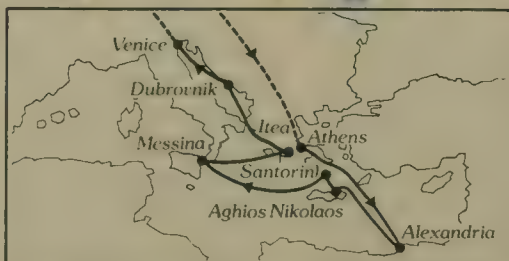
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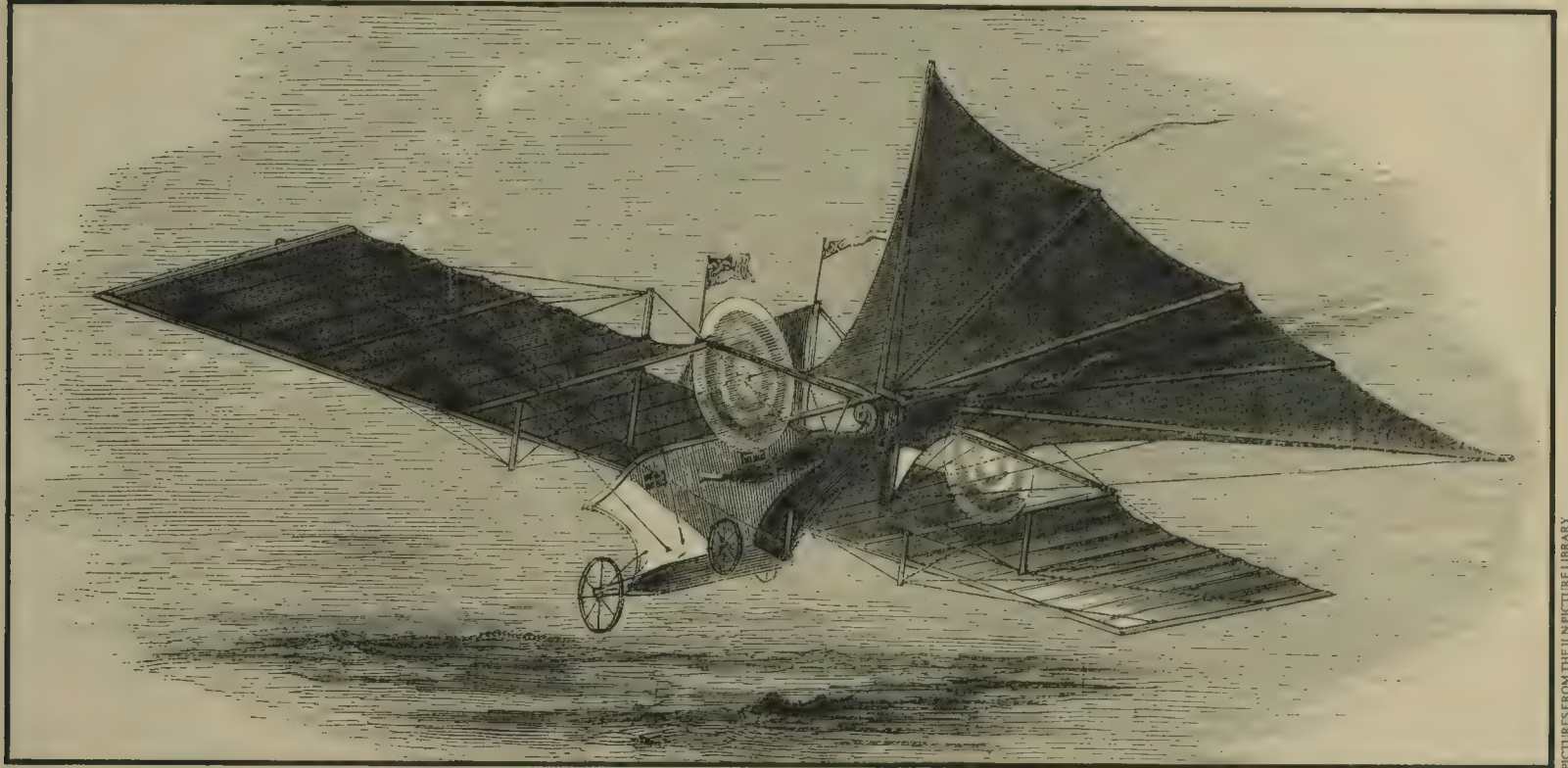
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P&O Princess Cruises

The fantasy of steam

by Asa Briggs

The author discusses how the development of steam power has captured the imagination of inventors, poets and writers from the 17th century onwards.



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In early-Victorian England steam power was often associated with hard facts, as it was in Dickens's industrial novel *Hard Times*. The Gradgrinds and Bounderbys were determined, the first in the schoolrooms and the second in the textile mills, to repress all fantasy. "What you couldn't state in figures . . . was not, and never should be, world without end, Amen."

Yet there was fantasy in the world of steam itself. It is remarkable how much verse and how many pictures steam inspired. At first, in the 17th century and in the 18th century before James Watt, the framework of reference was often classical: thus in 1721 Henry Beighton, who liked collecting facts and publishing them in tables, wrote a poem for the *Ladies Diary*, of all places, in which he described both the history of the early steam engine and its operations in classical language, making the engine say:

"I sprung, like Pallas, from a fruitful Brain,
About the time of Charles the Second's Reign . . .
By Vulcan's Art my ample Belly's made—

My Belly gives the Chyle [the steam] with which I'm fed—
From Neptune brought, prepar'd by Vulcan's aid . . .
On mighty Arms, alternately I bear
Prodigious Weights of Water and of Air;
And yet you'll stop my Motion with a Hair."

In the late 18th and early 19th cen-



Top, an aerial steam carriage, from the *ILN* of April 1, 1843. Above, a cartoon of 1829, from *The Graphic* of March 13, 1909.

tures much of the language begins to be romantic. For Thomas Carlyle, James Watt was envisaged as "This man with blackened fingers, with grim brow . . . searching out in his workshop, the Fire-secret", while for a French author of the same period the part played by Watt in human history deserved comparison with the work of Shakespeare in poetry. After all, Bataille asked, was not inven-

tion "the poetry of science"?

There was certainly an element of play in the history of invention, and the fantasy is most obviously apparent in some of the extraordinary suggestions about the possible uses of steam power which were not put into practice. One proposed steam engine for American street railways was disguised so that it would not frighten horses, while on this

side of the Atlantic in a skit directed against George Stephenson's *Rocket* Mr Golightly tries out "Messrs Quick and Speed's new patent high Pressure Steam Riding Rocket". The fact of locomotion by steam power, considered by many to be the most exciting possibility of all about steam, generated every kind of fanciful project, like an air machine which flapped its wings designed by a Scots engineer in 1869, or a steam-powered balloon, proposed in 1860, which flew the flags of many nations. Another projector suggested a steam-driven "aerial ship" which would deliver a copy of Monday's *New York Times* in London on the following Wednesday, although as *The Times* noted, "the precise time for the first ascension has not been fixed".

If steam had conquered the land and the ocean, "annihilating distance", there seemed no reason why it should not conquer the air as well. After all, another poet, Erasmus Darwin, grandfather of Charles, had prophesied boldly in 1792: "Soon shall thy arm, UNCONQUER'D STEAM! afar Drag the slow barge, or drive the rapid car;

Or on wide-waving wings expanded bear
The flying-chariot through the fields of air."

It was not only unrealized invention, however, which stimulated the imagination satirical or prophetic. Many actual steam engines in the 19th century had their own inherent fantasy, like ➤➤➤

The fantasy of steam

the 1,600 horse-power Corliss engine, the biggest in the world, on display at America's Centennial Exhibition at Philadelphia in 1876, powerful enough to drive all the machinery in the Machinery Hall. Another huge American steam engine, applied to steam harvesting, weighed 65 tons and had a chimney more than 20 feet high; it was said to harvest up to 100 acres a day in California. There had long been fantasy, too, in the great Mississippi steam boats with their high-pressure engines which so fascinated Mark Twain. The fact that they were dangerous added to the romance. The motto of their captains was "Go ahead any how" and they are said to have joked that they could run on a heavy dew.

The element of disaster associated with steam received much attention, not least in the pages of *The Illustrated London News* and in the writings of Dickens. Railways, indeed, could be thought of not as symbols of progress but as instruments of death, while there were enough boiler explosions in the cotton mills to force Parliament to legislate. One MP was sufficiently apprehensive to urge his fellow MPs to note that underneath the floor of the House of Commons, or very nearly so, there was a group of boilers working at very high pressure, and that if only one of the boilers were to burst while the House was sitting, "there would be a great many vacant seats in the representation of the counties and the boroughs".

The continuing role of play in the history of steam is apparent not only in the history of the great steam liners with a sumptuous way of life of their own, at least for the rich—and first-class passengers were usually invited to inspect the engines—but in the circus. In *Hard Times* Dickens pitted the circus against the mill and the horses which performed their tricks there against the steam engines relentlessly running both machines and men. By the end of the 19th century, however, steam was part of the fun of the fair. It often powered not only the roundabouts but the music. Indeed, circuses could announce their arrival in a town with steam-blown whistles. There were many popular songs about steam, too, like "The Great Eastern Quadrille", "The Fire Brigade" and "After Dark", the last a gallop which told a story.

To recall many such 19th-century uses of steam now carries with it an almost inevitable nostalgia. There is perhaps more fantasy of steam, indeed, in the late 20th century than there was in the late 19th. It was when steam began to be displaced that the nostalgia began to creep in, with a German writer noting in 1893 that "hardly had the slave Steam grown to its full strength, than there appeared for the service of mankind a young giantess, Electricity, who as it seems desires to work in harmony with Brother Steam for their masters, but is in fact proceeding completely to



Top, A Bessemer saloon steamer, from *The Graphic* of December 12, 1874. Above, a trial at Grimsthorpe of ploughing by steam, from the *ILN* of April 27, 1850.

displace him". Of course, there is nostalgia now, a century later, for the early electrical age and the first steam turbines, yet the sense of vintage steam is particularly strong. There have been many "farewells to steam". "Have you noticed how nostalgia grips us all at times?" the editor of the British magazine *Railway Reflections* asked recently before going on to indulge in it.

It has been suggested that nostalgia of this kind is a British phenomenon related to the fact that we had the first

industrial revolution and that as the years went by it turned from a lead into a handicap. In fact, Americans and Japanese can enjoy the contemporary fantasy of steam as much as the British. For Paul Theroux, for example, railways are "irresistible bazaars". Some of the most nostalgic enthusiasts are also very hard workers, not only studying steam engines but getting them into action. "There hasn't been a year like 1980 since steam preservation began," wrote the editor of *Steam*

Railway in January, 1981. "There has been a succession of events that only a few years ago would have been beyond belief... From the humblest volunteer has blossomed a full-scale steam Renaissance." Erasmus Darwin could not have done better.

The fantasy of steam lives on in the language as well as in the industrial museums and steam centres. We still speak of "getting up steam", "working off steam" or, more often perhaps, of "running out of steam". The *Oxford Dictionary* gives 1826 as the first year when "steam" was used figuratively to imply "energy" or just "go". More recently, given a sequence of new technologies each more scientific than the last and more difficult to understand, steam, as in "steam radio" for sound broadcasting, represents the old.

It was not Charles Dickens but Charlotte Brontë who produced the most memorable metaphor for steam in the village of Haworth, which is now a thriving steam centre. One London critic complained of it, but it sounded authentic and still does. When the hero of her novel *Shirley*, whose mill is his Moloch, is asked by a Yorkshire friend what has gone wrong with him, he replies comprehensively, "The machinery of all my nature, the whole enginery of this human mill: the boiler, which I take to be the heart, is fit to burst." And his friend replies ironically in dialect, "That suld be putten i' print. It's striking. It's almost blank verse. Ye'll be jingling into poetry just e' now." ●

Asa Briggs is author of *The Power of Steam*, just published by Michael Joseph, price £10.50.

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by Sam Smith

The author explores the personality of Ralph Nader, prophet of consumerism and self-elected leader in the battle of the common man against Big Business.

When Ralph Nader was five years old he went to the New York World's Fair. He would recall later, "I saw fantastic models of automobiles. Cars with spectacular shapes—magical forms—cars of the future. I was told how clean and efficient and fast and safe they were supposed to be."

Two and a half decades later the wide-eyed boy had grown into a man whose disillusion with that vision would set in motion events that would profoundly affect American history and turn the man himself into a prophet of a new order for some and, for others, a pariah of capitalism.

To describe the new order as "consumerism" or Nader as merely a "consumer advocate" demeans both the man and the idea. From the start Nader's ambition has been far more than to be a national Mr Fixit. Believing that the abstract must grow out of the specific, Nader has used his exposés, reports and lawsuits as symbols of a far greater American problem than mere product deficiency, namely the maldistribution of political and economic power. Nader's goal is not just a consumer-satisfied economy but a consumer-owned one.

A few months ago Nader's flagship organization, Public Citizen, celebrated its 10th anniversary. Although its ubiquitous activities are not as prominent in the media as they once were, its largely benign tentacles still reach into an amazing number of nooks and crannies of American life. At present, for example, Public Citizen and its affiliated organizations have 20 or 30 major lawsuits going. Nader and Naderites have been involved in everything from the national air controllers' strike to the displacement of a Polish community in Detroit.

It is unfair to Nader's philosophy, its immense effects and the large number of individuals who have moulded it to make their own mark, to emphasize the man unduly—unfair, but unavoidable. The story is too remarkable, its main character too appealing and aggravating, and its symbolism too entwined with the substance, to be ignored.

Its roots in one man presuming to do battle with that behemoth of American industry, General Motors, have a mythic character. The tale of a private detective sent by GM to dig up dirt on the lonely crusader adds the spice of adventure. Nader even has his own log cabin—a Washington boarding house where he is said still to spend \$90 a month for spartan quarters.

James Ridgeway, then associate editor of *The New Republic*, was one of the first journalists who listened to the strange man in the mussed suit who

would buttonhole reporters and tell them his horror stories about the American automobile.

"He was always pushing, pushing, pushing about the Corvair car. He would drive me crazy about the Corvair. He would say nobody had any guts. For a long time I couldn't figure out what he was talking about. I finally got interested and wrote an article, and it got picked up."

As a source and a subject Nader became a journalist's dream. Nader, however, recognized early the danger of being pegged as a Lone Ranger of consumerism. He told reporter William Grieder: "The establishment loves Lone Rangers, because they can point to them and say, see, this country can do it."

So Nader put away his initial scheme to follow his critique of the American automotive industry, *Unsafe At Any Speed*, with other books. In 1969 he set up the Center for the Study of Responsive Law to publish reports and exposés on various industries and problems (chemicals, air pollution, the Interstate Commerce Commission) and, later, the Public Interest Research Group to file lawsuits and petitions, and to lobby. At first PIRG was supported by Nader's own mounting income from speeches and articles, but the whole operation was growing rapidly for Nader had opened a Pandora's box of doubt about American corporate and governmental practices. As need for funds increased, in 1971 Nader formed Public Citizen Inc to provide a source of money for his operations. The first year it raised close to \$1 million.

Public Citizen ultimately became not only a fund-raising group but the headquarters of a Nader conglomerate. Nader factories sprang up under its wing such as the Health Research Group, the Tax Reform Research Group and Congress Watch. It was, however, a shoestring conglomerate with Nader signing all the cheques.

These developments turned Ralph Nader from a lone crusader into an entrepreneur of social activism. And while he retained a popularity that found him ranking in polls between the Pope and the still-not-discredited Spiro Agnew, the media honeymoon began to wane, spurred by the criticism of defectors from the "Consumer Crusade".

Nader was frequently accused of overworking and underpaying his staff and of being given to insufferable bouts of self-righteousness. Some reporters could not believe the Nader myth and so investigated, without success, rumours that Nader actually lived in a sumptuous hideaway, and that he might be guilty of conflict of interest in some of

his personal investments. His sex life (or lack thereof) was a matter of considerable curiosity and more than one reporter would have given his eye teeth to have caught Ralph Nader riding in a car without a seat belt.

Nader also bombed on one highly visible project—his attempt to compile a dossier on every member of Congress. This project was denounced by his enemies and even by some of his friends, who found it inaccurate, drab, sloppily put together and biased. The effort cost Nader credibility, and people such as Nixon cabinet officer Casper Weinberger could observe smugly from a distance, "I get the impression of a person who's franchising himself, who doesn't have control over quality."

The hard right has been considerably more vehement, typified by an editorial in the ultra-conservative *Spotlight* paper last year: "Nader could be the greatest living threat to the American republic. He would create a type of communist 'consumerism' state. It is closer than you think." Over the years, however, the criticisms have seemed largely to have centred on the man. Seldom has the Nader idea been effectively challenged.

There have, to be sure, been exceptions. William Grieder early found a comment by historian Richard Hofstadter about American muckrakers applicable: "Their criticisms of American society were, in their utmost reaches, very searching and radical, but they were themselves moderate men who intended to propose no radical remedies. From the beginning, then, they were limited by the disparity between the boldness of their means and the tameness of their ends."

And Grieder imagined what a public interest task force might say about Nader's own operation: "Like the automobile-makers who design cosmetic tailfins, Nader has added more remnant parts for the already cluttered governmental machinery. Thanks to Nader, consumers pay higher prices; their tax dollars support more bureaucrats. The results are mixed at best and, in some cases, have actually resulted in extra protection of the producers, not the consumers whom Nader supposedly represents."

Some argue that Nader's rhetoric is actually more conservative than his goals and Naderites would naturally reject Grieder's criticisms, just as Public Citizen head Sidney Wolfe rejected my speculation that Nader's activities had been at least in part responsible for the tripling of the number of lawyers in Washington in recent years. I asked Dr Wolfe, long head of the Health Research Group, what he would list as



side-effects on the label of Naderism if it were to be marketed as a drug. He said simply, "Long hours". The loyalty among those who remained loyal runs deep. Former Naderite Jonathan Rowe, now a congressional aide, told me, "Having worked with Ralph I very definitely expect more of myself. If I ever went into a life where money was the most important thing, my shame would, in part, be shame in front of Ralph Nader."

Even those no longer loyal to Nader bear the same intense personal mark of the man. Nader, among other things, has been a teacher and a father figure—for some beloved, and for others an authority symbol against which to rebel.

It makes interesting reading, as does Nader's own compulsive behaviour, but in the end the critics do not measure up to the man because, even in their dislike, they remain in his shadow—smaller and often petty and peevish. Charm, a sense of proportion and civility are not, after all, prerequisites of social change, and while Nader can exhibit these qualities he is also the person who said recently, "I don't recognize vacation. That's a modern industrial culture definition. Most societies through history don't even have a word for vacation." He suggested that needing to get away from the pressures of controversial work "reflects a lack of self-control".

The complexities of Nader's own character and his relations with others have their roots in an immigrant Lebanese family in Connecticut. Nader never felt it necessary to rebel against his parents and recalls that his mother's teaching "wasn't ever didactic".

Nader's father once told an associate that his son had gone into the restaurant business rather than some other commercial activity because "in the restaurant you can educate people". The Nader dinner table was filled with talk and his parents were full of ideas, like not using pesticides in their garden; like not feeding their children hot dogs or sugar; like fighting fluoridation of the town water supply.

Nader was raised in a family who valued hard work, self-moderation and being willing to risk disapproval. He once implicitly described his own values in a prescription for student activists: "Character, stamina, self-discipline and consistency of behaviour... conviction, work, intellect, values and a willingness to sacrifice normal indulgences." ➤

Public citizen No 1

These are not characteristics of the Washington mover and shaker and partly because of this Washington has a hard time understanding or liking him.

Besides being a unique individual, he may also be a uniquely American phenomenon. The idea of a *public citizen* draws strength from the widespread belief throughout American history that governing is too important to leave to the government. Further, in other countries the conventional political spectrum is broader than in America, so there is a need here for what Dr Wolfe calls quasi-political institutions—such as the media and groups like Public Citizen.

Michael Pertschuk, the Federal Trade Commissioner (who as FTC chairman was attacked by corporate executives for his consumer-oriented views), recalls meeting with British consumer activists in the 1960s and being struck by how their cause seemed outside the political arena while in America the consumer movement was intensely political. Yet another difference has been the presence of a Freedom of Information Act in the US and of an Official Secrets Act in Britain. The former has been an immense aid to consumer activists while the latter, according to Dr Wolfe, has hamstrung British equivalents.

Now Public Citizen is 10 years old, Reagan is in the White House, the fed-

eral agenda is deregulation, the media have become bored with public-interest stories and even Nader gloomily states, "They're not going to take out the seat belts, put back the ramrodding steering columns, but they're going to come pretty close. It's really the Reagan devolution." Or as Michael Pertschuk put it, "from Nader to nadir". But Nader and his minions are as busy as ever and the money coming in, if in lesser amounts, reflects a concerned constituency.

A shift, however, is taking place. Nader, who started out with a lawyer's bias towards bettering society through improving its laws, now seems concerned with moving philosophy and action out of the capital and into America's communities. It may seem odd that an organization called Public Citizen is only on its 10th birthday emphasizing the grassroots, but Nader is impatient with even his own *status quo*, and with Washington a hopeless battleground it is logical that Nader and company should be picking up the populist threads of their own arguments. There have been populist elements of Naderism in the past, such as the highly decentralized PIRGS and the drive to establish a national bank to aid co-operatives, but until recently the liberal reformist side of the movement (with its overtones of governmental paternalism) has had the upper hand.

Reagan may not have been the only cause of this shift. Nader's failure to get the votes for a federal consumer protection agency and his abortive effort to

affect national policy through having some of his people in the Carter administration may have contributed too.

And so we find, a few months ago, a Nader lieutenant being given a Greyhound bus ticket and told to tour the country to find out what was happening. One of the first towns he visited was Detroit, where a small Polish community was about to be destroyed to make way for a government subsidized GM plant. The Nader operation moved into Poletown with aides sleeping in bags on the floors of residents' homes and with innovative Washington architect Rich Ridley helping Nader push alternative plans (ultimately rejected) for the site. Ridley found a strong echo of the 60s in the Poletown crew: "It seemed hard to believe they were still out of the same mould."

Meanwhile Public Citizen is working hard to develop Congress Watch groups in key "swing" congressional districts. Wolfe is heartened by the progress. He told me, "People are beginning to get fairly angry".

While it may appear that a lawyer-populist is something of a contradiction in terms, Nader stands as good a chance as anyone of awakening a dormant giant of American politics—the populist and progressive traditions that challenge the theses of both capitalism and European-style socialism. There is in Nader the echo of early 20th-century North Dakota farmers fighting the rapacious bankers and distributors of the east; of immigrants controlling their

own economy through co-operatives; of that turn-of-the-century perception on the part of many Americans that no one except the people generically should have too much power.

But whether Nader and Public Citizen succeed or not they have little to be ashamed of in their first 10 years. Perhaps the fairest assessment of the Nader decade came recently in a lecture by Commissioner Pertschuk: "For a very broad segment of the American public, his has been the voice and persona of a contemporary Old Testament prophet: not a political radical, but like the prophets, deeply conservative, calling society to account for its drift from its own professed morality."

"For those already enlisted in the consumer cause he was the drill sergeant. He roused us from sleep and relaxation and plagued us into the night . . . There was warmth and affection, but it was not readily forthcoming. Praise was rare and invariably qualified with the kicker of expectation for future surpassing deeds."

And, it seemed, he became a part of every business, every cause and every family in America. As Pertschuk put it, "When the consumer gets stuck with a new car lemon, he might say, 'There ought to be a law!', but is even more likely to say, 'Where is Ralph Nader when I need him?'"

A decade after founding Public Citizen, Ralph Nader is still hard at work trying to find an answer which America and he will find worthy

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London's bridges by Edna Lumb 2: Barnes Bridge



Barnes Bridge from Chiswick boathouse

Edna Lumb

Barnes railway bridge over the Thames serves trains on a loop line from Richmond to Hounslow; pedestrians may also use it. A typical example of railway architecture, it was designed by Joseph Locke and built in 1849. The view looks across the river to The Terrace, Barnes.

Prize-winning paintings

The two winning entries of The Hunting Group's National Art Awards for 1981 are published on these pages. The competition, now in its second year, is organized by the Federation of British Artists and the awards, £5,000 for the best watercolour and £5,000 for the best oil, are made for paintings selected from the annual open exhibitions of the Federation's seven major societies. The work of the winners and finalists can be seen at the Mall Galleries until January 26.



Best watercolour of 1981: *Stormy Harbour* by F. Donald Blake.



Best oil of 1981: *The Rembrandt Drawing* by Margaret Thomas.

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THE COUNTIES

The Duchess of Devonshire's **DERBYSHIRE**

Photographs by Richard Cooke



A Derbyshire landscape of drystone walls and a wide, wind-raked sky.

I was brought up on the borders of Oxfordshire and Gloucestershire and have the unassailable affection for that beautiful part of England that everyone who has had a happy childhood feels for their native heath. When I moved to Derbyshire in 1943 my husband was with his regiment in Italy, and I settled into our first proper home in Ashford in the Water with a baby, two dogs, a pony and cart and a pig.

I thought I should never get used to the scale of the Derbyshire countryside, to the size of the hills and valleys, to the hardness of the stone walls bare of stonecrop and lichen, and to the length of the winters in a climate where May can be as cold as February. I have lived in the county for nearly 40 years now and have grown to love the space and the remote places and would not change them for any other landscape.

There is infinite variety in Derbyshire. Some of the most important mines and related heavy industry in England are just a few miles from high, lonely, limestone hills, criss-crossed by light grey

drystone walls making tiny enclosures of crazy shapes. There are old lead mines and a few thorn trees and ashes, windswept villages of stout stone buildings, incomparable views of a green and grey landscape inhabited by sheep and the ubiquitous Friesian cows. The scenery of the dales with their sudden clefts is made more dramatic near Buxton and Wirksworth by immense quarries, the man-made cliffs outdoing the natural ones and just as beautiful in their own way. Another kind of lonely countryside is the moorland around the Derwent Dams, those engineering marvels of lakes surrounded by heathery hills and indigenous woodland. The stone buildings of the dams have a monumental quality and look as permanent as the hills themselves. This is the home ground of the Woodland Whiteface sheep, an ancient breed which was nearly extinct a few years ago until revived interest in it and other rare breeds ensured its survival.

The start of the Pennine Way is at Edale, and so popular has this walk become that the paths have become wider and wider, and the heather and other vegetation is receding under the thousands of feet which pound it every year. Kinder Scout, 2,088 feet above sea level, is the highest point of this inhospitable but fascinating country of grouse moors and hill sheep, where shepherds and their collies rule and the high road of the Snake Pass is the first to be closed by snow every winter.

If the hills are remarkable so are the rivers. Lord Byron asked Thomas More, "Was you ever in Dovedale? I assure you there are things in Derbyshire as noble as in Greece or Switzerland." Izaak Walton and Charles Cotton spent most of their lives in happy contemplation of the Dove . . . "The finest river that I ever saw and the fullest of fish," wrote Walton.

The Wye is another crystal-clear trout stream. It rises near Buxton and

runs through Miller's Dale, Ashford in the Water and Bakewell, under Haddon Hall to join the Derwent at Rowsley. The most exciting stretch of the Wye is Monsal Dale, where the tall railway viaduct joins the hills. This is a prime example of the change in fashion in what is admired and what is denigrated. Ruskin was infuriated by its building and what he considered to be the ruination of the dale just so "every fool in Buxton can be in Bakewell in half an hour". Now it is revered as a triumph of engineering and for its own regular beauty.

The very names of the villages invite a closer look—Parsley Hay, Chapel-en-le-Frith, Alsop-en-le-Dale, Dove Holes, Peak Forest, Monyash, Foolow, Edensor, Stoney Middleton, Hope, Fenny Bentley, Stanton-in-Peak, Thorpe Cloud, Wigley, Earl Sterndale; and the dales—Chee Dale, Miller's Dale, Deep Dale, Monk's Dale, Demon's Dale, Cressbrook Dale, Lathkil Dale, Crackendale, Beresford Dale and many more.

There are caves, notably Poole's Hole near Buxton and the Great ➡

Derbyshire

Rutland Cavern under the Heights of Abraham at Matlock Bath, a restored 17th-century lead mine in working order. The wealth produced from lead mining was of great importance to the county and the Barnmoor Courts, where lead mining disputes were settled, are still held at Wirksworth and other places. The miners' tools are carved on the Moot Hall, and the big brass dish used as the measure for lead ore since 1513 is preserved here.

The mineral unique to Derbyshire is blue-john, the yellow, mauve and blue fluorspar which for centuries has been made into urns, ornaments and even table tops, as well as small objects like knife handles and jewelry. Under the shadow of Peveril Castle at Castleton you can go into the blue-john mines. The Peak Cavern has the largest cave entrance in Britain. In the Speedwell Cavern you travel for half a mile in a boat on the underground canal, and Treak Cliff Cavern is remarkable for its stalactites and stalagmites. Small quantities of blue-john are still extracted.

There is silence and solitude in the uplands of the Peak District at all times of the year. The blue-john and lead mines were like cottage industries compared to the coal mining district around Chesterfield and Clay Cross and the iron and heavy industries of Staveley, Alfreton and adjacent towns, where the night is lit by the flames from the chimneys of the works which carry on their noisy trade 24 hours a day. Good arable land runs alongside open-cast coal works, reminding us that industry and farming have lived together in the county since the Romans worked the lead mines. In the 18th century Sir Richard Arkwright set up one of his first cotton mills in Cromford. By 1777 there were 22 cotton mills in the county. Now there is great interest in industrial archaeology and the Arkwright Society is preserving some of the more interesting mills for visitors to see.

One of the most beautiful is on the river Wye at Cressbrook. You come upon it unexpectedly in a secluded narrow dale. Another impressive mill is at Calver on the Derwent. It was Codditz in the television series and was a realistic model for that grim place. The newly opened Tramway Museum at Crich is a fascinating place full of memories for grown-ups and of wonder for children.

Derbyshire is physically and psychologically divided into north and south round about Matlock, where the Midlands seem to end and the north begins. This was recognized soon after the war, when the local government offices were moved from Derby to the old spa hotel buildings in Matlock, a much more convenient centre from which to administer the county. At Matlock the accents change and the scenery turns from productive corn land into harsher, higher grass country.

You climb to a height of 1,000 feet before you reach Buxton in the north, where the 5th Duke of Devonshire and

Carr of York built the glorious Crescent. Here the average mean temperature in July is 57.5°F—mean indeed. No wonder the inhabitants delighted in the warm mineral springs. Buxton and Matlock were important spas when such treatment was fashionable. Alas, the baths are no more. I have an abiding memory of a happy afternoon in a peat bath at Buxton, a "perk" of the Mayoress which I was at that time. It was the colour and consistency of a huge cow pat. I lay in it up to my neck, happily sweating, till ordered out by the attendant who then sprayed me with a jet of clean, cold water to remove the beneficial but clinging brown stuff. I never felt better, or smoother-skinned, in my life, and I rue the passing of the baths.

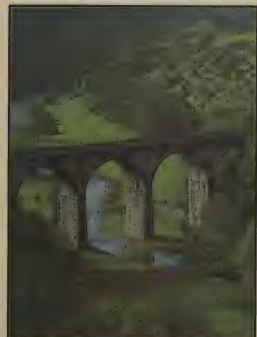
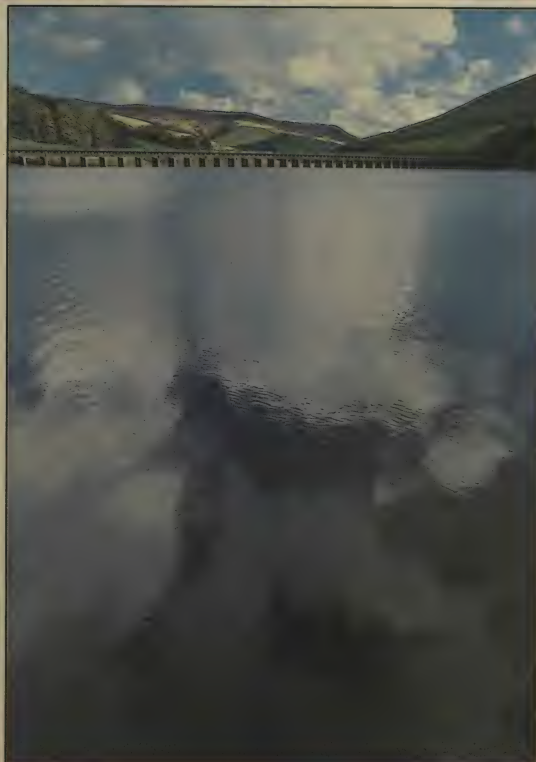
The denizens of Derbyshire are not as restless as those in the south. A few years ago our doctor did a survey of the

village of Hartington to discover more about goulie, or Derbyshire Neck as it is called from the commonness of the disease in this neighbourhood. He found that 90 per cent of the people living there had been born there, a statistic unlikely to be equalled farther south. Surnames like Wildgoose and Burdekin, which are not uncommon round here, never fail to surprise "foreigners". In Derbyshire you don't make tea, you "mash" it. If someone says he's "starved" he means he's cold, not hungry. I know several natives who say by the attendant who then sprayed me with a jet of clean, cold water to remove the beneficial but clinging brown stuff. I never felt better, or smoother-skinned, in my life, and I rue the passing of the baths. The denizens of Derbyshire are not as restless as those in the south. A few years ago our doctor did a survey of the

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Chatsworth is the most palatial house in a county of great houses. The west front, which was probably designed by Thomas Archer aided by the first Duke of Devonshire, bears the Cavendish family arms over the pediment. Top, countryside near Buxton with a quarry in the distance. Centre, the remains of a lead mine in Monsal Dale in the Wye valley. Right, one of a chain of three reservoirs created by the damming of reanches of the River Derwent in 1912, 1916 and 1945.



Top, The Crescent, Buxton, built by John Carr of York. Centre, Haddon Hall, a medieval castle-cum-manor house dating back to the 12th century. Above, the viaduct at Monsal Dale.

Derbyshire

husband stood for Parliament a friend came to Chesterfield from London to canvass. She asked the driver who met her at the station how he was getting on. "They like 'im, but they say booger 'is party," was the answer. His candidature was never successful (he was soundly beaten in 1945 and 1950), but there is no better way of getting to know a town and its inhabitants than to be a candidate and we both have a deep affection for the place and still have many friends we made 35 years ago.

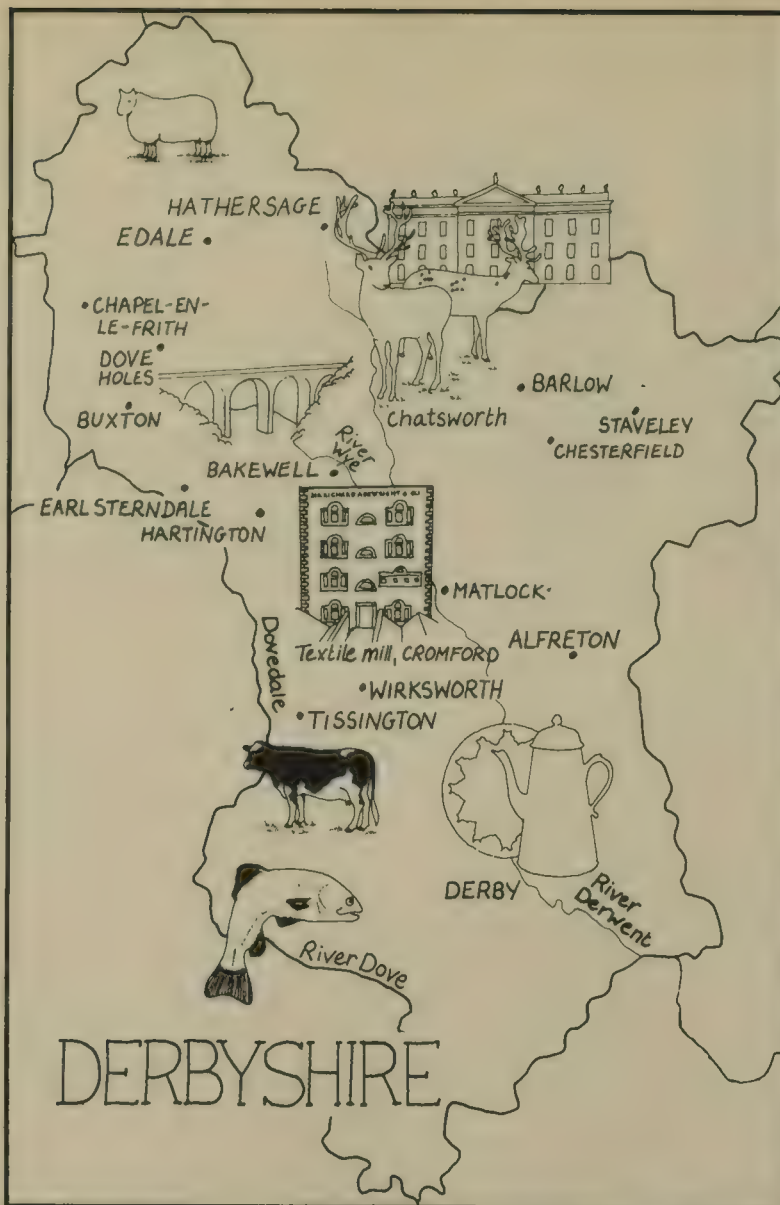
In Chesterfield, the Victorian Market Hall and the shops on Low Pavement which were in a sad state of dilapidation are, after long-drawn-out arguments over the fate of the town centre, being beautifully restored and the whole scheme will be finished this winter.

The Derbyshire Historic Buildings Trust, with which I have been associated since it started eight years ago, has had much success in saving small, desirable houses from the bulldozer. The Trust buys, restores and sells, thus creating a revolving fund which has gathered such momentum that its latest project was to buy and restore 55 condemned houses near the station in Derby. These were the first purpose-built railway cottages in England, put up in 1848, one year before those in Swindon which have also been successfully restored.

This venture took a good deal of courage as the cottages were in the last stages of squalor and decay. Even the keenest preservationist could be excused for thinking that this time the Trust had gone too far. Now they are nearly all finished and there is a queue of people who want to buy them. I hope that many of the stone barns which litter the Peak District may find a new role as night shelters for walkers. They are not the grand cathedral-like barns of the south of England, often being no more than sturdy sheds, but they are an important part of the landscape and many of them are falling to bits since they are no longer used for agricultural purposes. Three of these isolated "stone tents" are now used by the Girl Guides, and there are signs that the ridiculously strict "health" regulations may be modified, or even waived, so that others can be brought into use before long.

The Bronze Age recumbent stones of Arbor Low on a high, bleak site near Yougholgreave are worth a visit. I suggested to a slightly deaf friend that we should go there during the winter of the weekly *Dad's Army* programme on television and she replied, "Oh, Arthur Lowe, I should so much like to meet him."

An old Derbyshire custom, derived from the ancient ceremonies of blessing the water, is Well Dressing. Villagers go to immense trouble to make pictures, usually on a religious theme, on large wooden frames set up over the wells. The frames are soaked in water for some days and trays with several inches of evenly laid damp clay are set into them, and it is on this that the pictures



Derbyshire

Area

650,146 acres

Population

900,500

Main towns

Derby, Chesterfield, Ilkeston, Long Eaton, Swadlincote, Alfreton and Matlock.

Main industries

Engineering, coal mining, quarrying, agriculture, tourism, textiles and vehicles.

are made. The design is pricked out with a knitting needle, the colours decided upon by the artist, and the outlines made of any natural material which is dark and definite, from sunflower or rhubarb seeds to twigs or strips of bark. Moss and lichen, leaves and petals, maize, wheat, barley and oat seeds, berries, cones, and even wool are pressed into the damp clay. It takes many people to complete the pictures as speed is vital to preserve the freshness of the living materials. The pictures stand by the wells for a week or more and remain amazingly fresh even in hot weather.

They have become a major tourist attraction and Tissington, Yougholgreave, Barlow, Ashford in the Water, Tideswell and the other villages well known for their petal pictures are visited by large crowds who make major contributions to the churches or the charities chosen by the Well Dressers.

Eyam is famous for its villagers' courageous behaviour. In 1665 a box of clothes contaminated by the plague arrived from London. To prevent the infection from spreading, Eyam's parson, the Reverend William Mompesson, persuaded the villagers to stay in Eyam. The deadly disease ravaged the small population but it was contained and Mompesson and the survivors are honoured at an annual outdoor service held in the field where he preached.

Much of Derbyshire is Robin Hood country. Inn signs, plantations, a group of rocks near Elton and a big stone outcrop high up in the woods above the old park at Chatsworth carry his name. The legend about Robin Hood's Stone is that he shot an arrow from it saying he would be buried where it fell. It reached Hathersage, 8 miles away as the arrow flies. There is no sign of Robin Hood's grave but Little John was buried in the churchyard there. His grave was opened in the 19th century and a thigh bone 32 inches long was found, which must have belonged to a man at least 7

feet tall.

The immense oaks in the Old Park at Chatsworth are the outliers of Sherwood Forest and some are said to be around 1,000 years old. The oldest are kept alive by one or two small leafy branches. Their great hulks have rotted and become strange shapes, hollow and full of holes. They support an infinite variety of insect and bird life and the younger and healthier trees provide big crops of acorns for the deer. We plant 20 or 30 in this part of the park every year, and the fallen trees are never removed. Bracken gives the necessary privacy for the calves and fawns of the red and fallow deer.

No one can pretend that Derbyshire is famous for its food, though two delicacies are made in the county: Bakewell Pudding, a strange confection of almond paste, jam and pastry, and excellent Stilton cheese which is made in a factory at Hartington.

The Peak District National Park was initiated in 1951 to look after some of the finest landscapes and villages. Millions of town dwellers from Manchester, Sheffield, Derby, Nottingham, Wolverhampton and Stoke visit the Peak Park and the tourist industry is a valuable asset. The National Trust is a large landowner and is buying more and more farms in the Peak country as money becomes available through a special appeal. In the most picturesque parts of the county the other landowners, farmers, smallholders and dwellers are constantly reminded of their heritage by the media, and it is to be hoped that this powerful lobby remembers that the villages will become Disneyland for trippers if they do not recognize the need for jobs. If the county is to thrive the limestone quarries, the mines for barytes and fluorspar, and allied industries with their furnaces and factories must go on as they have done for hundreds of years.

Derbyshire has more than its fair share of beautiful country. It also has some remarkable houses which are open to the public. In the south there is Sudbury Hall, home of the Vernons, which now belongs to the National Trust. Its somewhat forbidding exterior does not prepare you for the beauty of the plaster work inside, described by Pevsner as "luxuriant and breathtakingly skilful". Near Derby is Kedleston Hall, Lord Curzon's Adam palace, and Melbourne Hall with its splendid formal garden. Not far from Bakewell is Haddon Hall, that most English and romantic of Elizabethan buildings, and east of Chesterfield is Hardwick Hall, Bess of Hardwick's surviving masterpiece which never fails to astonish the visitor by the vast scale and beauty of the presence chamber and long gallery on the second floor, and the mysterious sweep of the staircase.

I live at Chatsworth. I leave it less and less, but every time I come home after a spell away I am struck anew by its aura. To be surrounded by such beauty is something I will never take for granted, and to live and work with people who love the place and who are part of Derbyshire is my good fortune.

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Time of change for Tibet

by Alan Hamilton

The ancient Buddhist kingdom of Tibet has been under Communist rule for 30 years. The author reports on the state of this remote and relatively unknown land.

Not for nothing did the novelist James Hilton choose to set his *Lost Horizon* somewhere in a mountain fastness to the north of the highest Himalayas. For 14 centuries the combined forces of politics and geography have conspired to preserve the region as one of the remotest corners of an increasingly familiar world, a land less visited by westerners than perhaps any other.

Behind the near-impenetrable battlements of the Himalayan range lies not the Shangri-La of Hilton's dreams but the Tibet Autonomous Region of the People's Republic of China, a land singularly removed from the idyllic Paradise, particularly in its recent history.

Tibet has always exercised a potent fascination for Europeans. Although the number of westerners ever to have set foot in it can still be no more than 2,000 or 3,000, most of those seem to have written a book, and the region is therefore well known in the west.

The mountain kingdom found itself briefly the focus of international attention in 1959 when its spiritual leader, the Dalai Lama, fled from the Chinese occupation forces to India where he remains, so far resisting the blandishments of Peking to lure him back. But for all that Tibet has remained something of a closed book throughout most of its 1,400 years of recorded history. Until the last two years, that is, when a Chinese government drastically reformed the Chairman Mao speech, more outward-looking and ever anxious for hard foreign currency, has lifted a corner of the veil and permitted a trickle of outsiders, paying handsomely for the privilege, to see how the ancient Buddhist kingdom is faring after 30 years of Communist rule. The conclusion must be that it is faring, not well, and a great deal better than it did.

Tibet, the roof of the world, is a vast land of 500,000 square miles, almost as big as western Europe, with a population of 1.8 million, or roughly half that of Ireland. A further four million people of Tibetan origin live in other parts of China or in exile elsewhere in the world. Most of the region is at least 3 miles above sea level, a ravishingly handsome landscape of high grasslands and the earth's highest mountains, basaltic black or crystal-tipped with permanent ice, lashed by the winds and fertile inland valleys of three of the great river systems of Asia. The towering (and still rising) Himalayas to the south, and an infinity of empty desert to the north, have ensured that most of the external influences which have shaped Tibet, with the notable exception of Buddhism, have come from the east, from China.

Songsten Gampo, Tibet's celebrated 7th-century king who introduced re-

ligion, writing and therefore the start of his country's written history, married a Chinese princess, Wen Cheng, and the land has remained under Chinese suzerainty to a greater or lesser degree ever since.

The Tibetans, who are racially quite distinct from the ethnic Han Chinese, nevertheless developed their own religion and culture to a highly sophisticated degree. During the present century, in the Kuomintang era in China that immediately preceded the 1949 Communist revolution, Tibet came as close as it has ever done to being an independent state, although its effort to secure a seat in the United Nations and other world councils never succeeded.

During their imperial period in India the British took a close interest in Tibet, keeping a permanent representative in Lhasa, the capital; their interest lay in maintaining the country as a buffer against southward Russian expansion, an earlier round of the so-called Great Game which is still being played not too far away. In 1904 Sir Francis Younghusband ventured over the impossible Himalayan passes with a force of 623 men to impose order on the wild and warring mountain tribesmen, only to meet with humiliating defeat.

Tibetan illusions of independence were dispelled abruptly in 1950, when the recently victorious Communist forces of Mao Tse-tung arrived at the eastern border and demanded to re-establish the age-old Chinese claim to suzerainty. A treaty was signed acknowledging Chinese overlordship in return for Tibet's continuing control of its own internal affairs, notably its massive apparatus of religion and the supremacy of its god-king, the 14th Dalai Lama, then a mere teenager.

The Chinese filtered in to occupy Tibet, meeting no significant resistance other than from the fiercely inhospitable terrain. They found a country run by a feudal theocracy virtually unchanged since medieval times, in which one man in four was a monk and at least two of the remaining three were serfs held in thrall to the local monasteries, which frequently fought each other like petty warlords. Those not tilling the fields were nomads who roamed the endless high grasslands with their herds of yak, surviving extreme winter cold and the constant attacks of bandits. But they also found a country that was essentially self-sufficient and stable.

For the Chinese Tibet was a hard land to conquer. Building a dizzy zig-zag road to the remote town of Lhasa, its main points were: the region troops arrived in Lhasa on Christmas Day, 1954, to the intense curiosity of the natives, as they brought with them the first wheeled vehicles ever seen in Tibet.

It is said that there are some exceedingly remote hamlets in the south of the country that did not see a soldier of the People's Liberation Army until 1974.

The old order survived shakily the first few years of Communism, until the smouldering discontent with oppression burst into fire in 1959. It began with riots against rampant inflation, especially the rocketing prices of staple foods caused by the need to feed a large army of occupation, proceeded to an armed uprising in Lhasa, and ended with the secret flight of the god-king, his family and retinue, and many hundreds of his countrymen, to the relative safety of Nehru's India. The old order was ended.

China embarked on a full-scale subjugation of Tibet. All agriculture was collectivized and the monasteries were dissolved, thousands upon thousands of monks being put to work in the fields, employed as virtual slave labour building military roads, dams and other public works. Then, in 1966, began the blackest decade of all, the aberrant episode of the Cultural Revolution when all China was stood upon its head and gangs of Red Guards rampaged and ravaged throughout the land.

Mao's death in 1976 signalled the beginning of a return to normality in China under a new leadership which castigated and ultimately punished the so-called "Gang of Four". Because of the extreme remoteness of Tibet, whose capital is over 1,500 miles from Peking, the message of normalization took rather longer to reach there.

Late in 1979 representatives of the Dalai Lama were invited by the Peking government to return to Tibet to see conditions for themselves with a view, the government hoped, to the spiritual leader's eventual return. What they found and reported disturbed even the Peking leadership.

They found an oppressed people, a crippled economy and an effectively proscribed religion. Early in 1980 the Chinese leadership, anxious to court the Dalai Lama's favour and equally eager to root out the last vestiges of the Mao era, despatched the most high-powered government and party delegation ever to visit Tibet. Within days they had sacked Ren Rong, the region's Communist Party secretary of 10 years' standing, and replaced him with Yin Fatang, an old Tibet hand and a pragmatist.

Within a matter of weeks the central government had published a six-point programme for the revival of Tibet. Its main points were: the region should have a greater say in its own internal affairs; Tibetan religion and culture should again be encouraged; a two-year tax holiday to boost the economy;

The Tibetans are once again growing barley, from which they make their beer and their basic meal. But for most of the population life goes on much as it has done for centuries—and barely above subsistence level.

Chinese cadres to be replaced by Tibetans in numerous key posts, and those Chinese remaining to learn Tibetan; a major reform of agriculture; and a 10 per cent increase in central government grants to the region.

Some of the effects of the liberalization policy were immediate and dramatic, and none more so than the freeing of the shackles upon religious observance. One of the first signs of the new order was the arrival of Chinese soldiers to take down the iron railings which for nearly 20 years had barred the way to the Jokhang Cathedral in the centre of Lhasa. It is a gloomy labyrinth of 1,000 rooms, 10,000 shrines, and a plague of rats; every Sunday a smacking queue of the devout shuffles its way through, filling the close air with a powerful aroma of yak butter and unwashed bodies. The Tibetans are among the most religious and friendliest people on earth, and the dirtiest.

The doors are open again, too, at the Potala, part-palace, part-fortress and part-temple, the former seat of the Dalai Lamas perched on a rock high above the old city of Lhasa. It is a gloomy labyrinth of 1,000 rooms, 10,000 shrines, and a plague of rats; every Sunday a smacking queue of the devout shuffles its way through, filling the close air with a powerful aroma of yak butter and unwashed bodies. The Tibetans are among the most religious and friendliest people on earth, and the dirtiest.



The Potala and the Jokhang are two of the principal shrines of Buddhism that survived the Cultural Revolution more or less unscathed, not least because they were defended by the People's Liberation Army against the greater excesses of the Red Guards, many of whom were in fact Tibetans. But much else has gone. The Ganden monastery near Lhasa, which was once one of the largest in the region, has been razed to its last stone; the celebrated medical school which overlooked Lhasa on an twin hill opposite the Potala is in ruin. Eye-witness reports state that in the Litang Valley in eastern Tibet, where

once there were 113 monasteries, not one remains. There is every sign that the smaller, less protected religious seats away from the main centres were systematically desecrated.

Those monasteries that remain are little better than museums. Drepung, clinging by its toenails to a mountain-side above Lhasa, was once the largest in the world, with 10,000 monks. Now it is run by a skeleton complement of 200, and there is little evidence of new young blood coming forward to take holy orders. The monastery's senior divine is elected by his fellows, but his appointment still requires local party approval.

The economic effect of the dissolution of the monasteries is still being felt. Thousands of former monks, now entirely dispossessed, live with family or relatives in the towns and are a burden on those who keep them. Work is scarce; prices are high and living conditions remain only marginally above subsistence level for the majority of Tibetans, particularly the urban dwellers.

Religion aside, the other major reform introduced in 1980 was that of agriculture. For centuries Tibet had been self-sufficient in almost everything except tea, which came in from China on horseback as giant compressed bricks. The principal crop was mountain barley, which provided a basic diet and was well suited to the high altitudes and the poor soil. From it the Tibetans made their basic barley meal, *tampa*, and their sour barley beer, *chang*.

Besides collectivizing the agriculture, a process singularly unsuited to such a scattered subsistence community, the Chinese forced the Tibetans to grow wheat, chiefly to feed the 300,000 Han Chinese soldiers stationed on their soil. Tibetans do not care for wheat flour and the crop, although producing good yields at high altitude, exhausts the soil.

Now barley is being grown again and, more importantly, members of Tibetan farming communes are being allowed both to cultivate their own private vegetable plots and to sell their excess grain on the free market where it

commands three times the official state buying-in price. Even the Han soldiery have become assiduous cultivators of cabbages, which can grow to a startling size in the rarefied mountain air.

A curious sidelight of the agricultural reform arises from the decision to abandon central planning in favour of leaving the decision on what to grow and how to grow it to the lowest level of commune organization, the production brigade. Because of the scattered nature of the farming this means that there are now instances of individual farmers making their own planting decisions, a rare phenomenon under Marxist agriculture. Politically, the advance has been considerably less than the undoubtedly improvements in agriculture and religious freedom. A number of Chinese cadres have been replaced by Tibetans and have thankfully returned from the bleak terrain and the debilitating atmosphere to mainland China. But the Tibetanization appears to have been largely cosmetic; the one bookshop in Lhasa keeps a stock that remains almost exclusively Chinese, and Tibetan schoolchildren must still learn almost exclusively from Chinese-language textbooks.

There is work and the prospect of advancement for those Tibetans who are prepared to toe the Chinese line; but most remain an oppressed peasant majority with the lowest standard of living in China, and only the most rudimentary health care.

It is significant that in spite of the blandishments of Peking, and in spite of the undoubtedly improvement in the lot of his people, the Dalai Lama still chooses not to return home. He has said on a number of occasions, including during an informal visit to London last year, that he can serve his people better from his Indian exile than from the Potala Palace. His followers at home can now proudly display his bald, smiling portrait on their walls alongside the obligatory gallery of China's new generation of political leaders. But the difficulty is that the Chinese are so far prepared to invite back only himself and his immediate retinue, not the many thousands of Tibetans exiled all over the world.

The Chinese are colonizers of Tibet, and although a few civilian administrators may have gone home a standing army of 300,000 remains on Tibetan soil to guard the sensitive heartland of Asia. That Tibet should become an independent nation again is, for the foreseeable future, an entirely unrealistic dream. The most Tibetan can hope for is the continuation of a pragmatic and civilizing government in Peking which continues to give economic aid and loosens still further its grip on cultural and religious life.

There is little chance that the Dalai Lama will again inhabit his sumptuous summer palace of Norbu Lingkor on the edge of Lhasa, with its glorious gardens of hollyhock and dahlias, its exquisite silks, its Philips radiogram with its pile of HMV records, and the Western style lavatory with its familiar Glasgow trademark. The 14th Dalai Lama is the first to admit that he may be the last.



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Landseer reassessed

by Edward Lucie-Smith

As this month's retrospective (continuing until April 12, 1982) at the Tate Gallery reveals, Landseer is in all ways one of the most ambiguous of English artists. The retrospective itself is much needed, though Landseer has not exactly been absent from the exhibition scene—there were Landseer exhibitions at the Royal Academy in 1961 and at the Mappin Art Gallery, Sheffield in 1972. But these previous showings did not do much to sort out the reputation of one of the most famous of Victorian artists, chiefly because neither was provided with a detailed catalogue. That gap has been filled here, and the Tate offers what is certainly the most searching examination of Landseer's work to have taken place this century.

Landseer's popular image is that of a sentimentalist. He is seen as an anthropomorphic painter of animals, reading into them all kinds of human qualities, and using them to point purely human morals. To a small extent this is true. A picture like *Laying Down the Law* is a case in point. In it we see a pompous-looking, white French poodle playing the role of a learned judge, surrounded by petitioners who are dogs of different breeds. The poodle's floppy ears and fluffy fur are used to parody the real judge's costume of full-bottomed wig, ruffles and ermine, while a red cushion behind suggests his scarlet robe.

This is nevertheless a painting with quite a complex cultural and intellectual background. It takes off from the beast fable, which has been a constant inspiration to artists from the Ancient Egyptians onwards; and it also owes something to Teniers, who painted pictures of quite similar type showing monkeys as early as the 17th century, and to the long-established tradition of engraved caricatures. Satirical drawings and engravings had long taken liberties with observed reality for humorous purposes—Landseer here transports that freedom of interpretation into serious painting.

One reason why he was able to do this was that he was not only a Victorian artist, but very much a child of the Romantic Movement. It was Romanticism which taught artists and their audiences to endow members of the animal creation with the equivalent of human feelings, and even with what might pass for souls. The Victorian passion for pets, which was prominent in Queen Victoria's own character, was a cosily domestic version of something with much more powerful resonances.

As an animal-painter Landseer formed part of a specifically British tradition which reached back to the mid 18th century. His *Shoeing* (for him an unusually tranquil composition) can be related, as the exhibition catalogue suggests, to the pastoral paintings of George Morland,

as well as to more romantic representations of the same subject by Joseph Wright of Derby. In his early works especially, such as the *Arab Stallion with an Attendant* of 1824, Landseer belongs quite visibly to a category which also includes the work of Stubbs and of Ben Marshall.

Yet he can also be related to the tradition of European animal painting as a whole. From the very start of his career, when he was still only a pupil in the studio of Benjamin Robert Haydon, people thought of him as a possible successor to the great Flemish animal painters of the Baroque period, and most of all as the heir to Frans Snyders. Throughout his life he seems to have looked often and closely at art of this type and Rubens, as well as Snyders, is a visible influence on much of his work. Landseer quotes Rubens directly in *The Hunting of Chevy Chase*, which is obviously inspired by one of the latter's great hunt scenes, and the later *Otter Hunt* also has something very Rubensian about it, as do the studies of lions which Landseer made in connexion with the great commission for the four bronze lions at the foot of Nelson's Column in Trafalgar Square. The surviving large-scale *Study of a Lion* (one of two—the other was lost in the Tate Gallery flood of 1928) could easily be mistaken at a casual glance for a similarly unfinished work by Rubens.

It is, however, when you begin to look at Landseer's connexions with 17th-century Flemish art that you start to realize how truly complicated the Landseer problem is. Through the art of the Flemish Baroque there runs a strong vein of violence and cruelty. You find it as conspicuously in Rubens's hunt scenes as you do in his more brutal martyrdoms. Even in Landseer's own time otherwise favourable critics commented on the cruelty of his art. His version of *The Cat's Paw* is based on a well-known fable. La Fontaine used it as the basis for his poem "The Cat and the Monkey", and the subject in consequence was popular with 18th-century painters. Landseer reaches back beyond these to a version of the subject by Abraham Hondius which shows the same savagery, with the cat yowling and writhing in the monkey's clutches.

Many of Landseer's hunting scenes show his preoccupation with pain and death. From the moment of his first visit to the Scottish Highlands he became absorbed not only in the scenery but in the sporting life there. It was indeed his absorption with subject-matter of this kind, as well as his great charm and easy manners when he was a young man, which brought him into contact with the members of the aristocracy who were to be his close friends as well as his chief patrons throughout his life.



Loving animals as he did, Landseer reacted with painful sensitivity to the cruelties inflicted on them both by man and by nature. On the other hand he felt strongly the excitement of the chase. This gives his Highland hunting scenes, such as the *Death of the Stag in Glen Tilt*, a special emotional reverberation.

Landseer was not himself a stable personality and as he grew older he became increasingly eccentric, hypochondriacal and hard to get on with. From time to time he seems to have entered a state of complete nervous collapse. Though it became more and more difficult to get pictures out of him, as many patrons (including Queen Victoria) complained, those pictures he did finish often took on a kind of hectic intensity which was something quite new in English art. The note is sounded as early as the 1830s, with the beautiful, wounded *Ptarmigan* of 1833 and the *Deer and Deerhounds in a Mountain Torrent* of the same year. It rings out with great shrillness in the almost unbearable *The Last Run of the Season*, painted in 1851, which shows a fox at bay in a ditch, just before the hounds tear it to pieces.

You must look at one or two large compositions painted at the very end of his life to understand the full extent of Landseer's tragic gift. One of these is *The Swannery Invaded by Eagles* of 1869. This shows something which could probably never have taken place in reality. Sea-eagles, now extinct in

Britain, inhabited the wildest parts of the coast where swans would never build their nests. And a swan is much bigger than the kind of prey they normally tackled. But Landseer makes the confrontation into a tragic allegory—good against evil, one kind of beauty pitted against another, more sinister variety.

Another and even more striking work of this type is the slightly earlier *Man Proposes, God Disposes* from Royal Holloway College. This shows two polar bears exploring the remains of a shipwreck in the Arctic. One tugs at a sail which has wrapped itself round a broken mast, while the other chews some human bones taken from the ribcage of a skeleton. The picture seems to have been inspired by the search for Sir John Franklin's expedition which occupied so many column inches in the British Press from the time his ship disappeared in the mid 1840s to the final discovery of the pathetic remains of his force in 1857. Landseer condenses ideas taken from journalistic descriptions into a powerful, universal image of despair, perhaps to be read literally as a reflection of his own state of mind at this period.

Yet you can never be absolutely certain with Landseer what is to be taken literally. For example, Arctic pictures of this sort have a surprisingly long history in European art. Other 19th-century painters tackled similar themes. What is special to Landseer is the visionary note.

When we look at Landseer's work we



Opposite, *Shoeing*, painted by 1844, oil on canvas, 56½ by 44 inches. Above, *Study of a Lion*, c 1862, oil on canvas, 36 by 54½ inches. Left, *Laying Down the Law*, also called *Trial by Jury*, painted by 1840, oil on canvas, 47½ by 51½ inches.

are confronted with the evidence not only of a divided personality but of a tradition of art with which we ourselves have fallen out of touch. In the 20th century people have been tempted to dismiss Landseer as naïve as well as sentimental. The opposite is the case. Victorian artists and their public were well educated about painting and its history. In Landseer we find an elaborate play of references, visual quotations and near quotations, which are meant to add to our pleasure in the work. Landseer will, for instance, take the conventions of the 17th-century Dutch genre-scene, showing human beings, and apply them ironically to his own particular sort of beast fable. In a picture like *Low Life*, showing a butcher's cur guarding his master's shop, every detail counts. Items like the butcher's tankard and clay pipe are painted with extraordinary sharpness of focus. Landseer sometimes faltered because he asked not too little but too much of himself and tried to hold together all kinds of slightly conflicting aims, endeavouring to satisfy the thirst for narrative, the eye of the well-educated connoisseur and his own deepest and sometimes unavowable feelings, at one and the same time ●

Creator of environments

by Ursula Robertshaw

The work of Johnny Grey as a furniture designer, creator of environments and philosopher of design is becoming increasingly well known to a discriminating public. Heal's displayed a collection of his bedroom furniture last spring, including a superb four-poster bed with a woven cane bedhead and broken canopy with upturned supports which has very much the feel of a little Chinese temple. Alternative half-canopied or conventional low beds were offered, each with the cane back and the elliptical ornamentation which was carried through in the other pieces—chests of drawers, dressing table, wardrobe, bedside tables and coffer—that comprise the suite. The pieces are made in unstained English ash and the designs display the beauty of the lovely wood to maximum advantage. Grey furniture is not cheap: the four-poster, the most expensive piece, is £2,450 but a double bed is available at about £700.

Grey has been commissioned to design several complete kitchens which have given him the chance to display his sensitivity to the materials he is working with and his flair for adapting his highly individual designs to fit a particular space and a particular ambience. He is, one feels, a designer who will rather tell a client what he needs than accept an order for what that client might think that he wants.

Grey has been elected to the Society for Industrial Artists and Designers and among patrons for whom he has recently designed are the managing director of Thomson Holidays, the lead guitarist of the rock band "Yes" and Lady Pamela Harlech. Light and the impression of spaciousness feature strongly in all his kitchens, and they are highly practical. Grey knows about the difficulties posed by awkwardly shaped kitchen equipment and works out solutions to particular problems on site. Nevertheless his individual thumb print is unmistakable.

His latest project, to be launched in collaboration with Homework of Pimlico in March, is a collection of office furniture called Home Office. These pieces are designed for use either at work or in the home and carry through Grey's theories about what furniture's full function should be. He believes that man-made objects are symbols as well as artifacts, inevitably carrying with them associative images. They should reflect the age in which they were produced but freely use the past as a rich frame of reference. And he recommends sparing use of ornamentation, for "the power of suggestion is stronger than objective fact" ●

Johnny Grey may be contacted at 9 Abingdon Road, London W8 6AH (937 1149/3394).



More letters from Queen Victoria

by James Bishop

Beloved Mama

Edited by Roger Fulford
Evans Brothers, £10.95

This fifth volume in the engaging private correspondence between Queen Victoria and her eldest daughter, the German Crown Princess, covers a period of personal sorrow as well as a number of national and international incidents which caused them both concern and some irritation. Two of the Queen's children died during these seven years—Alice in 1878 and Leopold in 1884—so did the Crown Princess's son Waldemar (at the age of 11), and so too did John Brown, the Queen's devoted personal servant. These blows the Queen found increasingly hard to take, and the death of John Brown, which occurred while she was herself suffering from the effects of a bad fall, brought her close to despair, as she wrote on April 8, 1883:

"I am crushed by the violence of this unexpected blow which was such a shock—the reopening of old wounds and the infliction of a new very deep one. There is no rebound left to recover from it."

As Roger Fulford notes in his introduction to this volume, the influence and authority of Brown were disliked by the Queen's elder children, though the Crown Princess clearly recognizes and grieves for the anguish his death caused. Nonetheless it is almost certainly true, as the editor suggests, that the gossip about Brown was given a fair breeze by the unwise talk on the subject by the elder sons.

For modern readers a more surprising source of personal grief for the Queen was the marriage of her youngest daughter, Princess Beatrice. "I hate marriages, especially of my daughters," the Queen wrote, and added later that she found the thought of this forthcoming marriage too dreadful:

"I count the months, weeks and days that she is still my own sweet, unspoilt, innocent lily and child. That thought—that agonising thought which I always felt, and which I wonder any mother can bear of giving up your own child, from whom all has been so carefully kept and guarded—to a stranger to do unto her as he likes is to me the most torturing thought in the world. While I feel no girl could go to the altar (and would probably refuse) if she knew all, there is something very dreadful in the thought of the sort of trap she is being led into."

Such comments require explanation, and Mr Fulford provides it by drawing attention to the Victorian belief that children should be prepared to abandon marriage so as to be able to comfort their parents in old age, a belief which explained why Cheltenham, Bath, Tor-

quay and Budleigh Salterton were peopled by spinsters and even bachelors who had eschewed marriage or careers to act as companions to surviving parents. He contrasts this attitude with that of today: "In the latter half of the 20th century such ideas have been sacrificed to the deity—if God he be—who teaches us that each individual has the right to live his or her own life without giving a backward glance to the home from whence they sprang." The historical accuracy of this contrast in attitudes cannot be doubted, but not everyone may accept it as a complete explanation of Queen Victoria's "torturing thoughts", particularly when considered in the light of her own experience of marriage.

There can be no doubting, from the evidence of these highly personal and at times obviously hurriedly-written letters, that life during these years was becoming, as she expressed it, "sadder and sadder and harder", and she saw public events at home and abroad conspiring to add to her anxieties. The election of 1880, which brought the defeat of "dear, kind, wise" Lord Beaconsfield and the election of Mr Gladstone ("that old sinner") was a bitter trial. "There is no more disagreeable Minister to have to deal with," she noted, and though allowance must be made for the fact that she was writing to one who supported Gladstone, and evidently enjoyed teasing her daughter and exploiting the freedom of hyperbole which private letters gave, she was clearly distressed by the policies of the new Government.

The Queen regarded herself as liberal at heart, but wild liberals and violent conservatives were alike distasteful "as their ideas lead to the same mischief". These letters show her becoming increasingly exasperated by what she saw as Gladstone's disinterest in imperialism, which led to the humiliation of Gordon's death in Khartoum. "The culpability of this miserable Government with the motto 'Too Late' is wicked and dreadful," she wrote from Osborne on February 11, 1885. "On their heads rests the precious blood of Gordon and thousands!! Imagine my feelings—though my conscience is clean! I warned, urged without ceasing all in vain. Mr Gladstone don't take interest in it."

Seldom did the Queen fail to stamp her private letters, whether commenting on personal or public affairs, with the force of her individuality. We are fortunate so many have survived, and fortunate also to have so sympathetic an editor for this great collection.

Images of Twickenham

by Bamber Gascoigne
Saint Helena Press, £70

This is the second in this admirable new series on London providing both a sketch history of the area and a rich selection of local prints from the earliest times till the 19th century, all catalogued in scholarly fashion.

Recent fiction

by Victoria Brittain

Ah, But Your Land is Beautiful

by Alan Paton

Jonathan Cape, £6.95

A Flag for Sunrise

by Robert Stone

Secker & Warburg, £6.95

The Twisted Tree

by Palma Harcourt

Collins, £7.50

Sauce for the Goose

by Peter De Vries

Gollancz, £6.95

Genetha

by Roy Heath

Allison and Busby, £6.95

Alan Paton has lost none of the vividness of his writing, nor the high moral tone which made *Cry, the Beloved Country* one of the key books of his generation nearly 30 years ago. His new book is to be part of a trilogy and is set in South Africa in the 1950s.

Ah, But Your Land is Beautiful is what visitors to South Africa always say. Paton sets out to show what a mockery the words are once the surface is breached and individual lives—white, brown or black—are explored. The 1950s in South Africa were a time of drama—the passive resistance campaign, the emergence of the Liberal party, the Sophiatown removals. He tells the history well and with clever devices such as letters which go over the same events from different viewpoints.

But Paton's genius is the fleshing out of his characters such as the Indian businessman who finds his only daughter drawn into politics by the passive resistance movement. Prem's hours sitting quietly in the Durban Municipal Reference Library (whites only) before being taken away by the police lead into all the intertwined personal and political dilemmas of South Africa. The Immorality Act could drive her abroad when she falls in love with a young white Liberal. But she stays, having made the choice to put political participation before personal goals while still a schoolgirl. Others—whites—who join the Liberal party for the same ideals weaken earlier and go abroad under pressure.

But it is in his portraits of the blacks who joined the Liberals or who fought through the Natal African Landowners' Association that Alan Paton is without equal among white South African writers. Emmanuel Nene, the court-house messenger, for instance, lives on the pages and sticks in the mind. Although the book is a novel it incorporates such real people as Mrs Helen Joseph and Father Trevor Huddleston. Like them it makes a contribution to history.

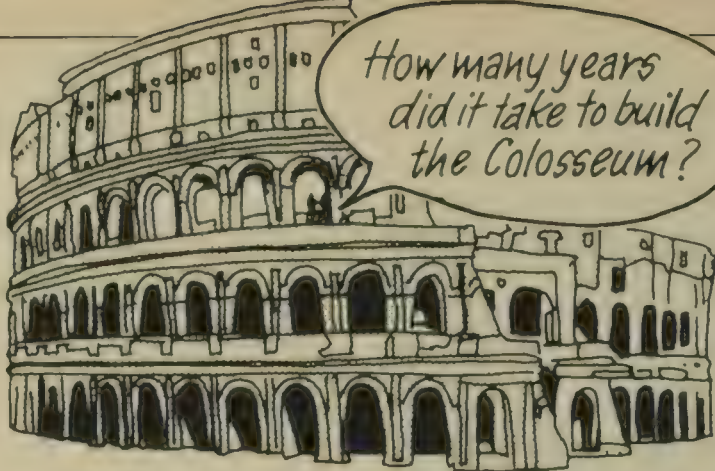
A Flag for Sunrise has a looser tie with contemporary history in central America. Robert Stone is not so good at keeping several strands of a complex

story going in the reader's mind at one time. However he does bring off the menacing atmosphere of Tecan, his small corrupt dictatorship, so well that you read on compulsively. His characters, from the revolutionary priest and the despairing American nun longing for dramatic action to the various CIA diplomats and professors, are also convincing enough to keep the reader involved. Stone's previous book, *Dog Soldiers*, which was about Vietnam, led to comparisons with Conrad by many critics. He does indeed have in common with Conrad the ability to combine an exciting narrative with so strong a sense of the mysterious undercurrents of societies and individuals that the novel leaves you with unanswered questions nagging in the mind.

Korandia, the west African republic which is the setting for Palma Harcourt's novel, is as successfully menacing as Robert Stone's central America. Leo Cantley, a journalist mistakenly held hostage instead of the British Ambassador, escapes death through a succession of chances. His story is exciting and well told with a complex plot involving great power interest in uranium deposits in the tiny republic and unexpected double crossing by some pillars of the Establishment. Sinister, mysterious Africa where nothing and no one are what they seem is as cleverly evoked by Palma Harcourt as in John Updike's *The Coup* or V. S. Naipaul's *Bend in the River*. But although some of the minor characters such as Lady Whint, the touching old widow of the last Governor of British Korandia, and Kay, the selfish grasping wife of Cantley's half-brother the Foreign Secretary, are well drawn, the main characters remain rather insubstantial. But even without Leo Cantley and his future wife coming to life the complexities and subtle unravelling of the plot make this a novel to read at a sitting.

Devotees of Peter De Vries will find here his usual zany jokes and puns and an array of characters who are uniformly absurd. Daisy Dobbin is commissioned to write a series of articles for a militant women's magazine on "occupational sexual harassment". She sets out bent on conscientious in-depth research to satisfy the exacting editor of *Femme*, Ms Bobsy Diesel. Poor Daisy cannot produce the articles, and her life becomes impossibly complicated as she repulses Ms Diesel's advances over two bottles of white wine. *Sauce for the Goose* will make a lot of people laugh.

Roy Heath's *Genetha* is a far more subtle piece of work and as sad as *Sauce for the Goose* is funny. This is the third volume of a trilogy which has drawn a memorable picture of Guyana and a complex family whose last member is Genetha. Roy Heath has made her a haunting tragic woman drawn gradually into depravity in reaction to the narrow stifling confines of conventional Georgetown society. Even the most minor characters live in this brilliant and highly unusual novel.



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ATOL 285 BCD

GARDENING

Plants for the city

by Nancy-Mary Goodall

London gardens are small by country standards and often dark, particularly if the house faces south. They are not always easy to plant.

Underneath London is a layer of yellow London clay which, near the Thames, is covered by some 20-30 feet of flood plain gravel. Gravel drains fast so London soil can dry out after a week without rain, while clay, when near the surface, is heavy and lacking in oxygen and nourishment. There may be foundations of ancient buildings under your garden and probably builders' rubble which make it drier still.

The first step therefore is to improve the soil by the time-honoured addition of peat, spent hops, crushed bark or other organic fibrous material which help both to aerate heavy soils and retain moisture on dry soils. London gardeners should try to find space for a small compost heap and learn how to make this cheap source of plant food from garden and vegetable waste. The compost can then be dug into the soil before planting or used to mulch round existing plants. Chemical fertilizers help plants to grow but do not take the place of humus which, in nature, results from decomposed vegetation.

London houses put their best faces forward on the street; their backs are often an ugly jumble of added bathrooms, drainpipes and fire escapes but these can be masked to some extent with climbing plants, such as silver-leaved ivy or Virginia creeper, which may have to be grown in a tub.

Big cities have a warm microclimate caused by domestic heating, street lighting, cars and industry and by the comparative dryness of the concrete jungle where much rainwater is carried away by drains. This has its advantages as it gives a longer flowering period. Daffodils appear earlier in London parks than in gardens in the home counties, and autumn flowers persist after frost has hit the suburbs. Figs ripen abundantly in Chelsea, where olives have also been harvested, and growing grapes is child's play in Shepherd's Bush. Some interesting plants can be grown that would be on the verge of hardiness in the country, such as *Fatsia japonica*, a large, handsome evergreen shrub which comes into bloom in London gardens in October and November. Its deeply cut, glossy, hand-shaped leaves are the largest of any evergreen that can be grown in Britain; its flower heads are creamy and ball-shaped like those of ivy to which *fatsia* is related. It does not mind shade, and town life evidently suits it. Another stylish Londoner is the loquat, *Eriobotrya japonica*, which can reach 20 feet. The leaves, woolly when young, are 6-12 inches long and 3-6 inches wide; the flowers, in 6 inch panicles, appear in September

and, given a sunny position and a warm summer, the fruit may ripen.

Smaller evergreens include the hebes from New Zealand, of which there is a wide choice. It is said of hebes that the smaller the leaf the tougher the plant, examples being low-growing, grey-leaved *Hebe pageana* and little violet-flowered Carl Teschner; but in London we can expect the large-leaved forms with big, bright flower sprays to flourish such as Simon Delaux, rich crimson, Gauntlettii, bright pink, and Alicia Amhurst, purple; or prettiest of all *H. hulkeana* with toothed leaves and tiny lilac-like flower sprays for a sunny corner. In my Berkshire garden the variegated leaved *H. elliptica variegata* died of cold, but I see it thriving in London window boxes. Another group of small variegated evergreens are forms of *Euonymus fortunei*, especially Silver Queen which I prefer to the gold variegated forms.

These make a solid basis, bright in winter, for interplanting with more colourful deciduous shrubs. Look for those with a long flowering period such as *Potentilla arbuscula* with small yellow flowers that go on and on, or those that have a dual purpose, for example *Hypericum Elstead* where yellow flowers are followed by little scarlet candles, or *Spiraea bumalda* Gold Flame where pink flowers are preceded by brilliant spring leaves.

It is difficult to propagate plants in a tiny garden and many Londoners buy summer bedding plants on which they ring the changes from year to year. There is no need to buy crude scarlet salvias, royal blue lobelia and orange French marigolds. When the time comes choose pale blue lobelia, rainbow-coloured nemesia and the prettier shades of petunia. I recently saw a ravishingly pretty bed of pink geraniums with white-edged leaves and fluffy mauve ageratum interplanted with little pink and white begonias and backed by greenish yellow tobacco flowers, *Nicotiana Limelight*. Dark corners can be brightened by Busy Lizzies (impatiens).

In spite of the Clean Air Act pollution still falls on London; a newly painted white window ledge collects a layer of grime in a few weeks. Lichen, which needs pure air, is never seen in cities and conifers seldom prosper. But broad-leaved trees counteract pollution by filtering the air so we should grow as many trees in London gardens as space permits, the bigger the better: perhaps the graceful cherry, *Prunus subhirtella autumnalis*, which flowers from autumn to spring and has good autumn colour, or a magnolia. Mark the seasons with spring flowers, roses in summer, berries in autumn and at least one winter-flowering shrub. At the Royal Horticultural Society's fortnightly shows top nurserymen display every kind of plant and are glad to give advice (Vincent Square, London SW1P 2PE, telephone 01-834 4333) ●

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ATOL 219E

Tribal identity in Sinai

by John Nandris

The Jebaliyeh Bedouin of the southern Sinai desert provide the author, who is a member of the Institute of Archaeology, London University, with an unusual example of the application of living ethnography to archaeological and historical problems.

A most unusual tribe of Bedouin, the Jebaliyeh, whose name means "the mountain people", live in the high granite mountains of southern Sinai where they serve the Eastern Orthodox monastery of St Katherine's. The history of this relationship is complex. The problem of what constitutes the identity of human groups, and how this is manifested in the material evidence, is one with which archaeologists are much concerned. Ethnoarchaeology is a new approach to this, and demands the integration of numerous different lines of evidence.

A contemporary human group such as the Jebaliyeh can give us insights which let us see archaeological evidence in a new light. The Jebaliyeh also pose an ethnohistorical problem, connected with historical events and even personalities which are not normally the subject-matter of archaeology. They are a good example of a problem which archaeologists have increasingly to take into account: how it is that a human group can maintain its identity through time, despite changes in what might seem to be some of its most essential identifying features such as language, religion and material culture.

Early interest in Sinai centred on the correspondence of its topography with Biblical narrative. Today there is a new perspective on its human occupation going back into prehistory. Mount Sinai could have been anywhere, but the monastery of St Katherine's still stands where it was founded by the Byzantine Emperor Justinian in about AD 550, and it is Christian monasticism which has created and maintained Sinai and its surroundings as a holy place over the past two millennia.

The Jebaliyeh Bedouin are of special interest because of a strong historical tradition found among them to this day, which says that the ancestors of the tribe came from a land called Vlah, by the Black Sea, and that they were Roman Byzantines, speaking the Roman language. There are four tribal sub-groups of the Jebaliyeh, three describing themselves as "Romanians" or "Romans" and the fourth calling itself "Egyptian". This upholds part of the account which tells that the first contingent of men with their families from Vlah was sent out by the Emperor Justinian in the sixth century and was joined by another contingent from Egypt. The tribe are now Muslim but, strangely for a Bedouin group, maintain firmly that they were

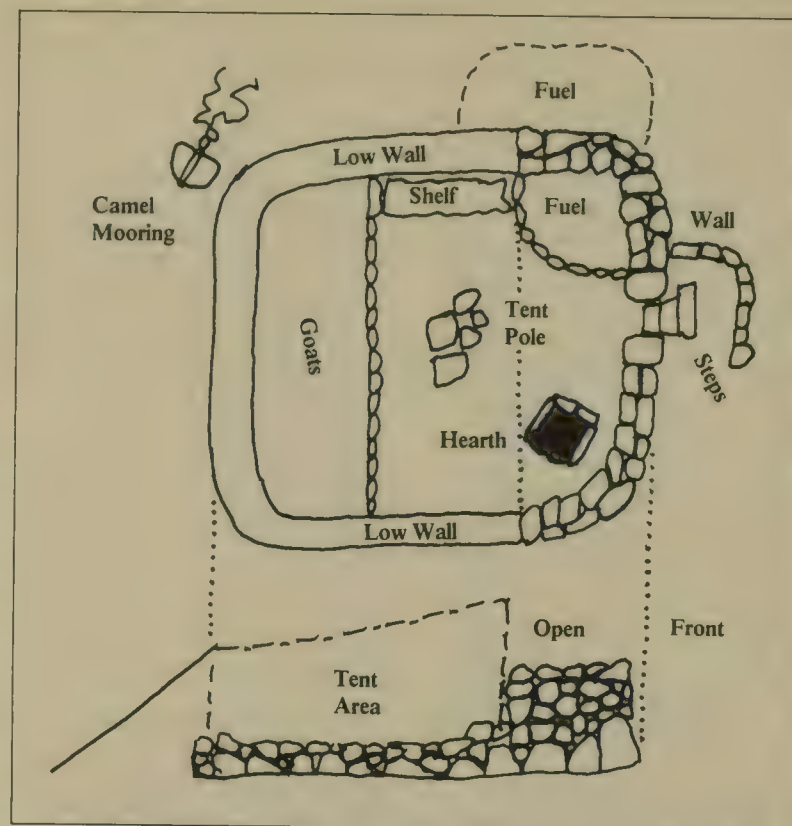
originally Christian and became Muslim soon after the Hegira (AD 623).

Their first role was as soldiers guarding the monastery. About 1,000 years ago they took up gardening in the walled enclosures which exploit the tiniest trickle of water in the rocky desert. Jebaliyeh girls aged from about six to 13 act as shepherdesses for their families' small black goats, remarkable animals which can drink some 40 per cent of their own body weight in water.

The tribe act as guides and servants for visitors and pilgrims to St Katherine's, using camels to supply the monastery. All essential provisions in southern Sinai have to be brought from outside, which effectively means from Cairo, where the monastery has its outpost at Dahar.

There are historical and scientific grounds for believing that the ancestor myth of the Jebaliyeh has an unusual degree of correspondence to fact, although in so many respects they have adapted to the Bedouin way of life in the desert. Had they not done so they would not have survived until today as a 1,400-year-old isolate, second in antiquity through the whole of the Near East only to the Samaritans. The interest of the ethnoarchaeological model which they provide starts with the prehistoric record. Their way of life can help us to understand much earlier adaptations to conditions in Sinai, as far back as the Pre-Pottery Neolithic of the sixth and seventh millennia BC. The evidence of blood-grouping establishes the uniqueness of the Jebaliyeh among all the Bedouin groups of the area, helping to confirm the historical tradition.

The prehistoric sequence in Sinai now extends into Palaeolithic times, as the result especially of the work of Ofer Bar-Yosef. In northern Sinai stone tools from Jebel Lagama date back to 32,000-28,000 BC. They are succeeded in c 12,500-11,000 BC by the Geometric Kebaran A, extending from northern Sinai into Syria. The only structures of significance at this time are groups of about 10 slender post-holes set round a hearth. They perhaps indicate hide-smoking as much as shelters. The sequence continues in the north with the Mushabian of the 12th millennium BC, a rich Epi-Palaeolithic with north African affinities; the Helwan facies in the 10th millennium BC, using bifacial retouch; the Harifian (c 8500-7500 BC), defined by a triangular arrowhead which has a pointed base; and finally in the seventh



A Jebaliyeh winter site on Er Rahah, Sinai, with an overall size of 15 to 20 feet. The area outside the wall may still be under the edge of the tent and used for storage. Areas inside for goats and firewood are demarcated by stones.

millennium BC Pre-Pottery Neolithic material of Levantine PPN "B" type, as from Wadi Mushabi on Jebel Meghara.

In southern Sinai the sequence is even more fragmentary. Although it does now seem that Palaeolithic settlement is present, the earliest structures of significance are from the PPN, in the seventh and sixth millennium BC. The extension of the PPN into southern Sinai is of great interest and certainly has environmental implications. Like the prehistoric sequence, knowledge of this is incomplete, but the indications are that there was considerably more vegetation than now. This is hardly surprising, because the main agents of desertification have been man and the goat.

It is with the structures of the PPN that comparison with the way of life of the Jebaliyeh becomes instructive; not least because it is quite clear that this is not a case of the continuity of a human group in a local situation.

The Jebaliyeh live in tent structures and pursue a seasonal existence as pastoralists. Their seasonality revolves not only around highland pasture requirements for their goats and camels, but also depends on human requirements for winter and summer shelter. There are two distinct forms of tent structure because Sinai in winter can be cold, wet and even snowy. The result is that movements between winter and summer sites can be over quite short distances, even a few hundred yards, but the sites can still be recognized. The cemetery will be close at hand. Piles of stones oriented to Mecca mark the graves and those of more important persons may be inside an enclosure. For all the Islamic Bedouin tribes of south-

ern Sinai the tombs of their tribal saints and ancestors are special foci.

The stone foundations of tents, which stand undisturbed in the desert long after their occupants have gone, may look like huts at first glance, especially those of winter tents which are more substantial. These have a low wall round the rear area, over which the goat-hair tent fabric is stretched. The area enclosed by the higher wall in front is open to the sky and contains the hearth and store of twigs and thorns for the fire. The lighter ring of stones around summer tents is not a wall but merely the anchorage for the tent fabric.

Every stone has its meaning and the importance in the culture of these domestic layouts is even reflected in the way Bedouin children make little models of the camps in the desert. The tents with their internal partitions, fireplaces, animals and people are precisely replicated with stones in the play of children. In winter the goats live within the tent at the rear. Little stone boxes are made for the youngest kids to keep them warm and out of mischief under stone lids. Goat dung is thus present inside winter but outside summer tents. Ash from the fires is carried out and dumped in little piles by the Jebaliyeh, but in the PPN sites it occurs as a layer inside the houses.

Not only the relationships within houses but also those between them must be considered. Tents normally face the same way and it is very poor etiquette to walk in front and look inside. When we find, therefore, one larger tent in the settlement, slightly removed from the others, facing in the opposite direction and free of features such as the goat

Karpov transcendant

by John Nunn

As I write this the world championship match has just concluded with an overwhelming victory for Karpov by six wins to two with 10 draws. Compared with the 1974 and 1978 matches against Korchnoi, which ended 3-2 and 6-5 respectively, Karpov's winning margin was far greater and the play in the match was much more one-sided. There are many possible reasons for this and the explanation is probably a combination of these.

First, Korchnoi is now 50 years old and although this is not a great handicap in an ordinary tournament a lengthy match is a gruelling affair and giving away 20 years must have an effect. The second point is psychological. Korchnoi has spent the past seven years battling both Karpov over the chessboard and the Soviet State over the release of his wife and son, without making any progress on either front. By now he must doubt that he will ever succeed and this could be the reason for his lacklustre play in the match.

The third reason is simply that Karpov is such a strong player, even by comparison with other world champions. The past three years have demonstrated time and time again Karpov's complete domination of the chess world and it is Korchnoi's misfortune that his peak period should lie in the Karpov era. Ten years earlier and he would surely have gained the title. The final reason is that the opening preparation by Korchnoi and his team seemed far inferior to Karpov's.

Who will challenge Karpov in 1984? The two most likely contenders are the young Soviet star Kasparov and the 30-year-old Dutch grandmaster Timman. Timman has been a leading player for several years, but has recently shown signs of making further progress which could take him to the top.

The first book on the Karpov-Korchnoi match rolled off the presses only four days after the final game. *Karpov-Korchnoi: Massacre in Merano* by R. Keene (B. T. Batsford, £3.95 softback) suffers slightly from the inevitable defect of such "instant" books, that is superficial analysis, but at least it contains the scores of all the games.

World Chess Champions, edited by E. G. Winter (Pergamon Press, £5.50 flexicover, £9.50 hardcover), is a much weightier book containing detailed biographies of all the world champions from Staunton to Karpov. Each chapter is written by an expert on the player concerned and the whole book makes fascinating reading. Highly recommended, especially if you have a Christmas book token left over.

Pergamon have also launched a new series called *Tournament Chess*, scheduled to appear four times a year. This aims to include all the games played in

every grandmaster tournament of the preceding three months. The first issue contains more than 1,600 games. Although extremely useful for the regular international player, 6,000 unannotated games a year is an indigestible meal for the average player, and at £37.50 for four issues his pocket is likely to suffer as well.

There are some more publications in Pergamon's series of Russian translations. *Chess Kaleidoscope* by Karpov and Gik (£4.95 flexicover and £9.95 hardcover) is a strange mixture of annotated games by the world champion and chess curiosities by mathematician Yevgeny Gik. Of rather more interest is *Test Your Chess IQ* by A. Livshitz in two volumes (Volume 1, £3.95 flexicover, £6.95 hardcover and Volume 2, £6.50 flexicover, £10 hardcover). It is claimed that you can assess your chess strength by means of the tests in these books, in which the reader has to work out the winning continuation. Also your endurance, perhaps, since there are 1,300 positions to solve, but the combinations are entertaining and answers are provided.

The following position is from this latter book.



Black is to move in this position from Vladimirov-Vorotnikov, Leningrad 1973. The bishop prevents Black from castling and the move 1...NxP, aiming to exploit the loose knight on KN5, fails after 2 NxKP!

Nevertheless Black does find a way to exploit the positions of king and knight.

1 ...N-R5ch!
2 K-N3
Both 2 K-N1 Q-Q4! 3 QxQ PxQ followed by 4...P-KR3 winning the knight and 2 K-B1 Q-Q2! (2...Q-Q4 3 QxQ PxQ 4 K-K2 enables the knight to retreat to KB3) threatening both 3...Q-N4ch and 3...P-KR3 win for Black.

2 ...N-R4ch!
3 KxN P-R3
4 P-B4

This is the only way to avoid immediate mate by ...QxN, but White's king does not survive long in any case.

4 ...PxNch
5 PxP QxPch!
6 KxQ P-B3ch
and mate next move by 7 K-R4 P-KN4 or 7 K-N6 R-R3

boxes, we might be tempted as archaeologists to see it as evidence for a "chief" or to draw other social inferences. But the correct answer among the Jebaliyeh is that this is the *maqad*, the tent set aside especially for the entertainment of visitors.

The historical origins of the Jebaliyeh are even more remarkable than if they had been descended from the PPN, which clearly they are not. In the first centuries of the Christian era the deserts of Egypt around Thebes and in the inhospitable depression of Skete and Nitria saw the emergence of hermits, who soon sought greater solitude in the granite mountains of southern Sinai. Monastic centres evolved and many works were created in the desert.

Hundreds of steps were built up Mount Sinai soon after the foundation of the monastery, with granite arches at the top symbolically barring access by the unworthy to the holy mountain. Earth was carried basket by basket several thousand feet up to its bare granite summit and deposited to create gardens. Dams were built and aqueducts engineered among the boulders through the desert. The products of such labours attracted tribal raiders and after appeals for protection to the emperor in Byzantium a legate was sent. As a result in about AD 550 a fortress was built at the site of the burning bush, below the massif of Sinai.

The author Eutychnius was born in AD 876 (the contemporary of Alfred the Great in England), and because he was of Arab origin knew the region well. He gives an account of the foundation of St Katherine's, full of facts which ring true in relation to the desert of Sinai. He tells how a legate was sent out with 100 men and their families from among the domestic servants of the Byzantines. To these were added another 100 families from Egypt and they were settled as guards outside the monastery. The Jebaliyeh adopted Islam at the time of the Caliph Abd-el Malik (685-705) and by then the Arab invasion of the Sinai peninsula had cut off the monastery from Byzantium. This separation lasted until after the time of Eutychnius. Not only did this preserve priceless early icons and manuscripts from the holocaust of iconoclasm in Byzantium, but it also isolated the Jebaliyeh, who had come out within a few years of the foundation date in AD 550.

An enigmatic phrase is thrown into his account by Eutychnius: "...suntque ex ipsis Lachmienses" (among these people there are also the Lachmienses). No real notice has been taken of this phrase to date, but it now seems that it must corroborate the historical and oral tradition of Jebaliyeh origins in the land of Vlah. Arabic has difficulty pronouncing two initial consonants, and the letter V is also quite foreign to it. Eutychnius wrote in Arabic, and it seems that a transformation from Vlah into Lach may have occurred in the course of translation through several languages. In the 19th century the Arabist E. H.

Palmer records the Jebaliyeh as coming from "K'lah", showing a similar distortion. We now know from the writings of an Armenian geographer, Moses Khorenatzi, that a land called Vlah existed in the area of modern Rumania before the time of Eutychnius.

Another people known as Vlahs also exist today and have existed in south-east Europe since before the time of Procopius (see *ILN*, June, 1980, Archaeology 2960). The Vlahs or Aromani of Greece are a Latin-speaking and Hellenophile people, related to the Rumanians. The Aromani are mountain men and to this day are muleteers, transhumant shepherds and the toughest soldiers in the Greek army.

The evidence we have for such an origin for the Jebaliyeh thus hangs together. There is absolutely none for some others which have been proposed, such as "the northern shores of Anatolia", Bosnia, or even more incredibly that the Jebaliyeh are "some sort of Slav people". It was the way of life of the native south-east European peoples, who had acquired their Latinity under the Roman occupation, which provided exactly the type of people required for garrison duties in remote Sinai as Justinian well knew.

Remarkable evidence for the identity of the Jebaliyeh comes from analyses of their blood-groupings carried out over the past 15 years. These show the Jebaliyeh to be completely different not only from the other Sinai Bedouin but from all other surrounding peoples. They have an African genetic component, as well as features which contrast with those of African populations. They are the oldest genetically isolated population in the Near East after the Samaritans, who broke away from Judaism in the fifth century BC. They may indeed be one of the oldest hybrid populations in the world, engaged in the service of one of its oldest libraries.

It is not possible directly to compare their blood-groupings with any people in south-east Europe; the turbulent history of the Balkans during the last two millennia precludes our finding really comparable isolates. But it is with those peoples who share the attribution of Vlah that the closest relationships are to be found. They are cousinly rather than direct. The Aromani of Greece and a Bedouin tribe of Sinai, however unlikely it may seem, nevertheless share a common ancestry among native Thracian peoples of the Balkans 2,000 years ago. This is despite changes in fundamental characters, such as genetic make-up.

The arguments by which other modern groups bolster their origins in antiquity are also ancestor myths, no more secure and sometimes less secure than these. Despite the individuality of human groups none can claim to be exclusive. The new preoccupations of ethnoarchaeology certainly enrich our interpretative framework; and without retrospective understanding from living cultures there is no prospect of endowing archaeology with a human face

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Planning a pension

by John Gaselee

Many employers provide reasonably good pension schemes—which is satisfactory if you work for the same firm for the whole of your career. Most people do not do so, and the pension benefits for those who leave early are generally unattractive. There are exceptions. For instance, within the public service as a whole there is no loss of pension on transfer, quite apart from the indexation of benefits.

Apart from that, some large companies with a good reputation for looking after their staff are generous to those who leave with deferred pension rights. Often these benefits are increased substantially, although not necessarily exactly in line with inflation.

For others, however, the pension from an earlier job will in many cases be modest at retirement. With many schemes the pension at retirement is based on length of service and earnings at the time. Similarly, on leaving early the “preserved” benefits are based on the length of pensionable service completed to date and earnings at the time of leaving. No account is taken of the effect that future inflation will have on them.

Last year, after more than three years of deliberation, the Occupational Pensions Board recommended that all pension schemes should increase those preserved benefits which are not already subject to statutory increases. It was considered that as far as possible increases should be in line with the movement of average national earnings.

The majority of members recommended statutory increases in line with the movement of national average earnings—up to a ceiling of 5 per cent compound per annum. A minority, however, recommended mandatory increases in line with the movement of national average earnings or, if the Government were to introduce a ceiling, at least at the rate of 8½ per cent. The Government, however, wants to avoid legislation since it could have a detrimental effect on pension schemes by discouraging employers from providing pensions.

It remains to be seen whether employers will gradually provide better benefits for those who leave. The money will have to come from somewhere, but understandably employers do not want to pay more and those who stay with an employer will not want to see their benefits reduced just to increase the pensions of those who leave. Nor should those currently receiving pensions (with no negotiating “muscle”) suffer by being granted smaller periodic increases than would otherwise have been the case.

At the moment it is often possible to take from the scheme being left instead of a “frozen” pension a “transfer value” in the form of a capital sum, to be paid to the new scheme. The actual level of

pension bought by such a capital sum is, however, likely to be much the same as the frozen pension, simply because the actuaries of the two schemes will be basing their calculations on broadly similar assumptions. They will be taking a conservative attitude towards future investment growth.

There is an alternative approach, based on the actual investment growth achieved by a well managed fund. The scheme, which is operated by London and Manchester Assurance Co under the name Transplan, can be used not only for those who are leaving a scheme but also for those who have left in the past with frozen pension rights.

The principle is simply that the trustees of a pension scheme can arrange for a member's transfer value to be invested specifically for him or her in the Secure Growth Fund operated by London and Manchester which, incidentally, is the fund used by the company for its ordinary pension contracts. This fund should build up at a faster rate than the conservative estimates used by the actuaries of pension schemes when members change jobs. Anyone for whom these arrangements are made benefits from the investment build-up and can, periodically, discover how his fund is growing. At retirement whatever amount is standing to a member's credit is used to buy an annuity to provide the pension.

The mechanics of the arrangement are that with a frozen pension the benefits are fixed at the date of leaving. Whatever happens, no more and no less pension will be paid. In just the same way a transfer value paid into the new pension scheme will secure a guaranteed pension at retirement. With Transplan there is a guaranteed minimum pension which, in most cases, will be below the level of a frozen pension or the fixed pension provided by a new employer in return for the transfer value. In practice the fund is expected to build up at a much faster pace with the result that the actual pension secured can be expected to be significantly in excess of the frozen pension. In the event of death before retirement the Inland Revenue insists on the benefit being the same as if the frozen pension had been taken.

This type of arrangement is a step in the right direction. It means that provided the pension scheme trustees are agreeable those who leave can have their pension fund money invested and can reap the actual rewards from that investment. Otherwise the practical effect is all too often that those who leave early “subsidize” the scheme as a whole by not benefiting fully from the investment growth achieved.

For anyone who leaves a number of jobs, there is nothing to prevent a lump sum being paid into such an arrangement from each pension scheme, which can provide a consolidated pension at final retirement.

Dodging the issue

by Jack Marx

Passing the buck and transferring the blame are notorious among the incidental pleasures of the bridge table. At the final of a county team championship on the hand set out below the North-South pair at one table had quite an orgy of the former practice, while East-West had scope for the latter at the post-mortem.

♠ A 10 6 2	Dealer South
♥ K Q 10 7	North-South
♦ 4 3	Game
♣ Q 10 5	
♠ Q 9 5 3	♠ 8
♥ 3	♥ J 9 8 4
♦ J 5	♦ A Q 10 9 8 7
♣ A K J 9 7 6	♣ 8 3
♠ K J 7 4	
♥ A 6 5 2	
♦ K 6 2	
♣ 4 2	

At one table the action was subdued, East bidding and just making Two Diamonds, West having opened One Club and rebid One Spade. North might perhaps have re-opened but shrank from taking the risk with a passed partner.

At the other table there was a remarkable exhibition of decision dodging. North-South had nicely fitting holdings in both majors, but each partner was determined to burden the other with the task of choosing the trump suit.

South	West	North	East
No	1♣	DBL	1♦
2♦	No	3♦	DBL
RDL	No	4♦	DBL
No	No	RDL	No
4♠	No	No	No

North's first-round double, if not positively rash, might be said to lack the margin of safety required by most sound players at this vulnerability. However, South had more than his fair share of the remaining good things, quite sufficient in his opinion to make a game. His diamond cue-bid would force North to nominate one of the majors, which would then be raised to game.

This prospect thoroughly alarmed North. He did not think the partnership could possibly have enough for game after South's original pass. So he produced an ingenious counter cue-bid of Three Diamonds, intending to pass out at the three level whichever major South selected. This plan was spoiled by a double from East who, like North, had feelings of guilt about his first-round bid, though for the opposite reason: it had been too feeble rather than forcible.

South had cause to be emphatic but North was becoming desperate. Game was clearly inevitable, whatever he responded to the redouble, but at least he was not going to be declarer with this miserable hand; hence the further cue-bid of Four Diamonds. The bidding merry-go-round went on, though South with some help from defenders made a good job of his contract of Four Spades.

West cashed two top clubs, and a third-round ruff by East forced out South's Spade Jack. When East failed on the lead of Spade King West was marked with ten black cards and an even break in hearts seemed unlikely. South picked up West's trumps and by trick nine reached this position:

♥ K 10	♥ J 9
♦ 4 3	♦ A Q
♦ J 5	♥ 5
♣ J 9	♦ K 6 2

The lead of a diamond from dummy left East helpless. If he won with Ace, South would make his two remaining diamonds. If he ducked, he would be thrown in with the Ace to lead into dummy's hearts.

East and West squabbled a bit about their defence, but it was not till long afterwards that West produced his masterpiece of analysis. While trumps were being drawn, East should have pitched his two top diamonds. West's Jack would ensure that South could never make more than his King.

It could not be said of this last North-South that they procured the value of a vulnerable game through economy of effort. However, from the higher plane of the Ladies' section of the 1981 World Championship (the Venice Cup) held near New York, a rather greater score was obtained after only one round of bidding instead of five.

♠ Q 10 8 5 3	Dealer South
♥ A 2	East-West
♦ 8 2	Game
♣ K Q J 2	
♠ K 9 7 6 4	♠ J 2
♥ 4	♥ Q 10 9 8 3
♦ Q 6 3	♦ 10 9 5 4
♣ A 10 7 5	♣ 8 3
♠ A	
♥ K J 7 6 5	
♦ A K J 7	
♣ 9 6 4	

The American South opened an artificial One Club (Precision), against which the British ladies were operating a scheme of defensive bidding chiefly based on two-suited hands. When West doubled and North redoubled East knew she was hopelessly trapped, since her partner's double meant spades and clubs. Rather than play a misfit hand at the wrong vulnerability, she decided to stick it out at One Club Redoubled and West accepted her verdict. The contract was fulfilled with three overtricks and a pocket calculator determined the score at 780.

The British ladies were not unduly worried since any East-West playing the hand at any contract was likely to lose at least 800. And so it turned out. Over a natural One Heart West overcalled with a natural One Spade and North-South were able to secure a low-level penalty from a double of that contract. Britain thus gained 20 aggregate points for a swing of one IMP.



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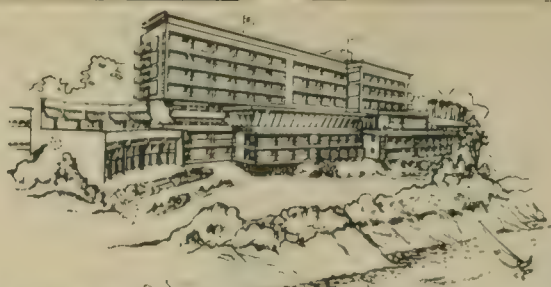
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MOTORIZING

Acclaimed partnership

by Stuart Marshall

What is the Triumph Acclaim? A Trojan Horse, if you listen to the French and Italians. They fear it is the thin end of a wedge that may open their currently well protected markets to sales of Japanese cars. "A sporting saloon in the true traditions of the *marque*" if Triumph (BL, that is) has your ear.

The Acclaim is not really a Triumph at all. It is a Honda Ballade, a model that is not sold in Britain, made under licence by BL, which is rather coy about it all. The colour brochure you pick up in a Triumph dealership does not contain a single mention of the words Honda or even Japan. Yet its ancestry is plain; so plain that when I was driving an Acclaim with the name badges taped over while it was still secret last summer, holiday motorists queuing with me for the floating bridge at Dartmouth did not bother to ask what it was.

BL make the body shell and all the interior soft trim. With British-made tyres, battery and some minor mechanical parts, plus the painting and assembly, 70 per cent of the price of the Acclaim stays in Britain. The other 30 per cent goes to Japan, from which Honda supply the engine, transmission, suspension and instrumentation and take a royalty on each car.

Whatever its provenance, the Acclaim is an excellent small/medium motor car. It is the best saloon to carry the Triumph badge in many years and is arguably the most up-to-date car in the whole BL product range, the Metro included. (Despite its rapturous reception at the 1980 Motor Show the Metro is really no more than the car that the Mini could—and some think should—have been developed into 10 years ago.)

Nor is there anything in the least sporting about the Acclaim. It is simply a compact four-door, four-seat saloon with modest rear space. Equipment ranges from the more than adequate to lavish in the CD, which has electric windows and interior adjustable door mirrors. Full refrigerated air-conditioning is available at less than £450, which is about half the going rate in Britain for this desirable extra.

There are three Acclaim models, HL, HLS and CD, differing only in trim and equipment. All have a four-cylinder, 1,335 cc overhead camshaft engine, cross-mounted and driving the front wheels through an admirable five-speed gearbox. A semi-automatic transmission is £299 extra. In effect, this is a three-speed gearbox with a fluid coupling replacing the clutch. You can leave it alone and enjoy lazy though leisurely motoring, or shift to low for better acceleration, overdrive high for fast cruising with less fuss and lower fuel consumption. The two-pedal Acclaim loses some of its bite but remains economical. The figures for urban cycle, steady 56 mph and 75 mph are (two pedal in brackets) 32.8 mpg (32 mpg), 48.8 mpg (42.1 mpg) and 34 mpg (30.5 mpg). In normal use a manual Acclaim will easily achieve 40 mpg and more on a journey.

The rack and pinion steering is light and positive though you can sense a little front wheel drive reaction when accelerating hard, especially on a slippery road. All-independent suspension gives a comfortable, well damped ride and, except when the eager engine is allowed to spin up to 6,000 rpm in the gears, it is quiet. Wind noise and tyre thump are well muted. Pricing is keen. The cheapest Acclaim, the HL, costs £4,688, which is less than the most expensive Metro. The best-equipped one, the CD, is £5,575. BL will supply the Acclaim to all EEC countries, hence the muttering about its being a Trojan Horse because it rates as a Common Market product and there is no way in which it can be discriminated against.

Since its introduction last October it has been selling pretty well and deserves to do even better because it is one of the most attractive cars of its size, type and price on the market. BL really have no need to feel shy about mentioning the Japanese connection. Honda are known for making among the best and certainly the most European of Japanese cars. BL could hardly have picked a more suitable partner for the tough days that still lie ahead. Already it has been announced that BL and Honda may jointly produce a new and larger car. The more they work together, the better it will be.



The Triumph Acclaim is a compact four-door saloon, economical and keenly priced.

BRIEFING

CONTINUED FROM PAGE 11

LONDON MISCELLANY

MIRANDA MADGE

EVENTS

Feb 3, 8am onwards. **Blessing the throats**, annually performed on the Feast of St Blaise, Patron Saint of those suffering from throat infections. A blessing is said over any visitor seeking protection from disease. St Etheldreda's, Ely Place, EC1.

Feb 6, noon. **Accession Day** gun salutes sounded at the Tower & in Hyde Park opposite the Dorchester.

Feb 6-27. **Saturday morning shows** for 4- to 8-year-olds at 11am. Feb 6, The Oily Cart Company in *Out of their Tree*; Feb 13, Theatre of Thelema in *Monkey Magic*; Feb 20, Good Company in *Alice through the Telescope*; Feb 27, All-day suckers show. Lyric, King St, W6. £1.20, children 60p.

Feb 7, 4pm. **Clowns' Service** attended by about 50 clowns in costume who afterwards put on a show in the hall next door. All welcome but get there early as the doors close when the church is full. Holy Trinity Church, Beechwood Rd, E8.

Feb 11, 7.30pm. **Micheline Wandor & Wendy Cope** read their own poetry. Poetry Society, 21 Earls Court Sq, SW5. £1.20, OAPs, students & members 60p.

Feb 12-14, 8.30am-7.30pm. **86th Crufts Dog Show**. Top dogs compete for championships: on Feb 12 toys & Gundogs, on Feb 13 terriers & working dogs & on Feb 14 utility dogs & hounds. Earls Court, SW5. £3, children & OAPs £1.

Feb 15, 16, 6pm. **Patti Love** plays Colette in a one-woman show. National Theatre. £1.50.

Feb 16, 17. **Flower show**, the first show in the Royal Horticultural Society's year. At 2.30pm on Feb 17 a flower-arranging demonstration will be given in the old hall by Mrs Evelyn Mercer & Mrs Pamela McNicol. RHS Halls, Vincent Sq, SW1. Feb 16, 11am-6pm, 80p; Feb 17, 10am-5pm, 60p. Feb 19, 11.30am. **Sir John Cass Commemoration Service**. Sir John founded a school in the precincts of St Botolph-without-Aldgate in 1710 & now his legacy funds several schools & educational grants. It is recorded that he died while still signing his will & that his white quill pen was stained red with his blood. At the annual commemoration of his birthday schoolchildren wear scarlet quills. St Botolph-without-Aldgate, Aldgate High St, EC3. All welcome.

Feb 19, 20. **Folk Spectacular** with The Spinners, Alistair Anderson & Jonathan Cohen & various choirs & dance societies. Albert Hall, Kensington Gore, SW7. Feb 19, 7.30pm; Feb 20, 10.30am, 2.30pm, 7.30pm.

Feb 20, 21. **International Canoe Exhibition** where you can examine canoes & equipment, watch canoe polo or try canoeing yourself (take a swimming costume if you do want to have a go). Crystal Palace National Sports Centre, SE19. Feb 20 10am-6pm, Feb 21 9.30am-5.30pm. £1.60, children 80p.

Feb 22, 7pm. The **Koenig Ensemble** play music by Stravinsky, Hindemith, Webern, Berg & Schönberg in gallery 35. Before the concert there will be a short talk on the surrounding paintings. Tate Gallery, Millbank, SW1. £10, including wine & light refreshments.

Feb 23, 11am. **Pancake races** run by housewives who have won their regional heat, chefs in their uniforms, national beauty queens, members of the grocery trade & possibly athletes. Each competitor has to toss his or her pancake three times during the 100 yard sprint. Lincoln's Inn Fields, WC2.

Feb 23, 6pm. **John Donne**, a dramatic presentation by Patrick Drury, Caroline Langrishe & Robert Swann. Cottesloe, National Theatre. £1.50.

Feb 23-28. **Stampex**, national stamp exhibition at which about 140 dealers sell stamps; there are also prize-winning collections on show. Royal Horticultural Halls, Vincent Sq, SW1. Feb 23 1-8pm, Wed-Fri 10am-8pm, Sat & Sun 10am-6pm. Feb 23 £1.75, thereafter £1, OAPs, children & everybody after 5pm 50p.

Feb 25, 7.30pm. **James Greene & Donald**



Edward Thomas, poet, killed in action in 1917: an appreciation on February 25.

SOME CURIOUS CUSTOMS are celebrated this month. Clowns with white faces and baggy trousers congregate in a church in Dalston on February 7, schoolchildren wearing scarlet quills go to St Botolph-without-Aldgate to commemorate their benefactor on February 19, and chefs in tall hats, housewives and beauty queens toss pancakes as they race on Shrove Tuesday.

□ At Crufts clipped poodles, silky-haired Yorkshire terriers and all manner of other dogs can be inspected; and at the Royal Horticultural Society Halls on February 16 and 17 the first flowers of the year will be on show. The life and work of the poet Edward Thomas, killed in Flanders in 1917, is remembered in readings at the Purcell Room on February 25.

□ The Oily Cart Company offers to entertain the children on February 6, and for the scientifically minded teenager there are Molecule lectures at the Mermaid on spin and galaxies. Aspiring artists of 17 years or under can send for an entry form for Cadbury's National Exhibition of Art to Granby, Department 300, Altrincham, Cheshire, WA14 5SZ. The top-prize-winners will be taken on a tour of the art centres of Italy while the exhibition will visit London, Hull, Glasgow, Birmingham, Belfast and Portsmouth between September and next May.

□ Alwyn Greenhalgh will fly model aeroplanes during his lecture at the Museum of London on February 27 and Conrad Atkinson talks about his life as an artist at the Tate, where there is also a series on Landseer.

Rayfield present a programme of 19th- & 20th-century Russian poetry. Poetry Society. £1.20, OAPs, students & members 60p.

Feb 25, 7.30pm. **A Pine in Solitude**, a portrait of the poet Edward Thomas. Selections of prose & poetry & extracts from the writing of Helen Thomas, Robert Frost, Eleanor Farjeon, Walter de la Mare & others. Purcell Room, South Bank, SE1. £1.20-£2.40.

LECTURES

LONDON COLISEUM

St Martin's Lane, WC2 (836 3161).

Feb 18, 1pm. **The Flying Dutchman**, David Pountney talks about his new production of Wagner's opera.

MERMAID THEATRE

Puddle Dock, EC4 (236 5568).

Feb 7, 28, 6.30pm. **Molecule lectures** particularly for 13- to 18-year-olds: Feb 7, **The magic of spin**, Professor Eric Laithwaite; Feb 28, **Stars, galaxies & infinity**, Professor Martin Rees. £1.50 or £2.50.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Feb 2, 3, 1.10pm. **Five years on**, lectures reviewing the first five years of the museum: Feb 2, **The department of paintings, prints & drawings**, Celina Fox; Feb 3, **Collecting & recording London's industrial history**, Chris Ellmers.

Feb 4-25, 1.10pm. **Workshops** at which you can meet specialist staff & see objects at close quarters: Feb 4, **The work of a paper conservator**, John Bayne; Feb 11, **Palaeolithic flints from Yiewsley**, David Longden; Feb 18, **Preserving our textile heritage**, Kay Staniland; Feb 25, **London pottery 1150-1350**, Alan Vince.

Feb 27, 2.45pm. **The development of model aviation in the UK**, Alwyn Greenhalgh. Model aircraft will be flown in the theatre during the lecture. Free tickets in advance from the information unit.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl, WC2 (930 1552).

Feb 6, 3.30pm; Feb 9, 1pm. **Women authors at the National Portrait Gallery**, Dr Wendy Nelson-Cave.

Feb 20, 3.30pm; Feb 23, 1pm. **18th-century literary portraits**, Lucinda Fletcher.

NATIONAL THEATRE

South Bank, SE1 (928 2252).

Feb 4, 6pm. **Edward Bond** talks about his play *Summer* currently at the Cottesloe. £1.50.

PHOTOGRAPHERS' GALLERY

5 Gt Newport St, WC2 (240 5511).

Feb 2-16, 7.30pm. **Lectures on 20th-century photography** by Margaret Harker: Feb 2, **The changing role of portraiture**; Feb 9, **Experimental photography**; Feb 16, **The right to privacy & the right to be informed**. Tickets from the gallery £1.50, members, OAPs & students £1.

PURCELL ROOM

South Bank, SE1 (928 3191).

Feb 1-22, 6pm. **Lectures organized by the National Trust**: Feb 1, **The National Trust in Wessex**, Tom Burr; Feb 8, **Town & country—an English migration**, Warren Davis; Feb 15, **Great women gardeners from the 18th to the 20th century**, Rosemary Verey; Feb 22, **Humphrey Repton, the first landscape gardener**, Edward Fawcett. Admission £1.30.

ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (839 2366).

Feb 3, 6pm. **Industry & innovation in Japan**, Sir Michael Wilford.

Feb 24, 2.30pm. **The Willem van de Velde, their background & influence on maritime painting in England**, E. H. H. Archibald. Apply for free tickets to the RSA (ext 231).

TATE GALLERY

Millbank, SW1 (821 1313).

Feb 2-26. **Films at the Tate**: Feb 2, 9, 16, 23, 6.30pm, **The World of Gilbert & George**; Feb 4, 9, noon, **Turner**; Feb 10-26 (except weekends), noon, **Landseer—A Victorian comedy**.

Feb 2, 6.30pm. **On practice: reflections by a contemporary artist**, Conrad Atkinson.

Feb 3, 1pm. **Modern painting & literature**: Frank O'Hara, a reading by Richard Humphreys.

Feb 6, 7, 13, 14, 20, 21, 27, 28, 2.30pm. **Painting of the month**: Turner's "Snow Storm, Hannibal & his Army crossing the Alps", various lecturers.

Feb 7, 3pm. **Four centuries of British landscape interpretations**, Laurence Bradbury.

Feb 10, 6.30pm. **Landseer in America**, Joseph Rishel.

Feb 13, 3pm. **Vorticism**, Richard Humphreys.

Feb 18, 25, 6.30pm. **Landseer, an introductory lecture**, Laurence Bradbury.

Feb 24, 6.30pm. **Landseer: the man & his art**, Richard Ormond.

Feb 27, 3pm. **John Constable & Son, Painters**, Laurence Bradbury.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Feb 2, 1.15pm. **Edward Barnsley**, John Norwood.

Feb 3-24, 1.15pm. **The Decorative arts of China**, Gillian Darby; Feb 3, **Lacquer**; Feb 10, **Cloisonné enamel**; Feb 17, **Textiles**; Feb 24, **Ceramics**.

Feb 6, 3pm. **Mannerist silver**, Miranda Neave.

Feb 7-28, 3.30pm. **A Closer Look**: Feb 7, **Constable's "The Leaping Horse"**, Eileen Graham; Feb 14, **The Venetian marionette theatre from the Bethnal Green Museum**, Imogen Stewart; Feb 21, **Sèvres service Égyptien, made for the Empress Joséphine**, Stephen Jones; Feb 28, **The Vaudry Harpsichord**, Carole Patey.

Feb 13, 3pm. **Bernini**, Harriet Bakewell.

Feb 25, 6.30pm. **Lucie Rie, Vienna & London**, John Houston.

Feb 27, 3pm. **English patrons & collectors**, Marcus Halliwell.

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BRIEFING

TELEVISION

ELKAN ALLAN



Lisa Harrow: the title role of Nancy Astor, "unladylike lady" and first woman MP.

WITHOUT A DOUBT the event of the month is the start of *Nancy Astor* on February 10. In this nine-part BBC2 co-production with Time-Life, Lisa Harrow plays the "recklessly unladylike lady" (George Bernard Shaw's description) who was the first woman to take her seat in the House of Commons. American actress Blythe Danner was to play the part—Lady Astor was American by birth—but Equity prevaricated so long over giving her permission to work here that she was no longer available by the time they agreed.

The starry cast includes Dan O'Herlihy, as her gambler father; Sylvia Syms as her mother; Lynn Farleigh as her first husband's mistress; James Fox as her second husband, Waldorf Astor; Nigel Havers as her homosexual son, Bobbie; and David Warner as her political mentor, Lord Lothian.

Producer Philip Hinchcliffe has been filming and taping since April, spending three weeks in Nancy's home state of Virginia, and ending up in the country house, Cliveden, that Lady Astor later made notorious as the cradle of the Cliveden Set. Whatever you may feel about look-alike television, the human breadth of her story as well as her undoubted influence on decades of politicians make this compulsive viewing.

THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.



Rowan Atkinson: facing the big test.

Feb 1. *Not the Nine O'Clock News* (BBC2)
A new series of the cult comedy series that grew into a national industry & is threatening to over-reach itself. This is the test series—they've got to be funnier or risk going sour.
Feb 2. *Life After Death* (BBC1)
Powerful Play for Today by Rachel Billington, under the direction of Anthony Simmonds, about

bereavement, with Dorothy Tutin turning in a memorable performance as a just-widowed mother of three grown-up children. Not nearly as harrowing as the subject suggests, but moving & even humorous. It was a success of the 1981 London Film Festival.

Also, *Test-tube Babies* (ITV)

Exclusive film of the first American test-tube birth & a glimpse into Patrick Steptoe's fertility clinic.

Feb 3. *Halloween* (ITV)

The most effective film thriller I have ever seen & with its low, low budget, the most successful box-office film for its cost/profit ratio ever made. Donald Pleasence is the only name in this marvellous directorial *tour-de-force* by John Carpenter, about a loony killer roaming round a suburban street doing in baby-sitters.

Feb 4. *The Medusa Touch* (ITV)

Richard Burton in Jack Gold's thriller about a novelist who can cause disaster. "Any intellectual excitement in the script is rapidly replaced by mere mayhem," says the man who booked it, ITV's film buyer Leslie Halliwell, in the newly published third edition of his invaluable *Film Guide* (Granada £17.50).

Feb 5. *Out of Step* (BBC2)

Sad play by Carol Bunyan about a keen competition ballroom dancer (Jacqueline Tong) whose liking for drink has caught up with her.

Feb 8. *Shine On Harvey Moon* (ITV)

Kenneth Cranham as demobbed soldier in sitcom about his attempts to carve out a life after the war,

despite the hostility of his estranged wife; with Elizabeth Spriggs, Maggie Steed and Linda Robson.

Feb 9. *The Fall of Singapore* (ITV)

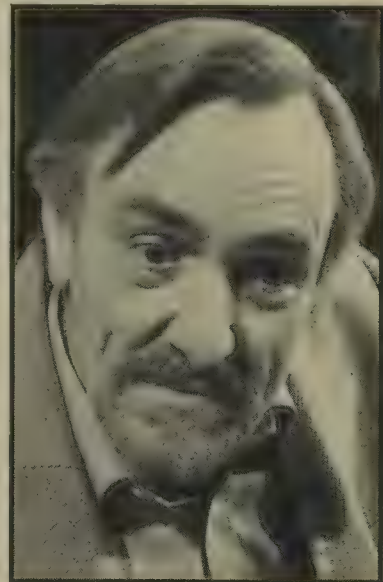
The usual newsreel-and-memories glue job, telling the tale of the ignoble Japanese invasion, with the guns facing the wrong way—out to sea—and its consequences.

Also, *The Silly Season* (BBC-Scotland)

Play by Stephen Mulrine about students who find that working in a bottle factory is not the expression of working-class solidarity they had hoped.

Feb 10. *Nancy Astor* (BBC2)

See introduction.



Eric Porter: full of anecdotes.

Feb 12. *A Shilling Life* (BBC2)

Julie Covington as a bitter young journalist interviewing a once successful dramatist, Eric Porter. She has to sit out long-rehearsed anecdotes before she reaches the real man & he gets a glimpse of the real girl. By Guy Meredith.

Feb 15. *Dead Ernest* (ITV)

New sitcom in which Andrew Sachs drops his Manuel accent to become a recently deceased teacher who finds himself in the British queue formed outside the Pearly Gates. Ken Jones is the Archangel Gabriel who interrogates him.

Feb 16. *The Wooden Egg* (BBC1)

The latest improvisation engineered by Mike Leigh, in the manner of his *Abigail's Party* & *Nuts in May*. Everyone is keeping very tight-lipped about the subject, let alone the plot.

Also, *East 103rd Street* (ITV), one of those fly-on-the-dirty-wall documentaries about life among the drug addicts.

Feb 17. *On Safari* (ITV)

New game in which teams of parents & children compete in tests of skill & agility in a jungle setting.

Feb 19. *We'll Meet Again* (ITV)

Start of potentially ratings-topping drama series, with Susannah York as doctor & squire's wife among the American airmen who invade her East Anglian backwater during the war.

Feb 22. *How Many Miles to Babylon* (BBC 2)

An infantry officer waits for death in Flanders. He remembers his childhood, his father (Alan MacNaughton) & his mother (Siân Phillips). And he remembers his friendship with a peasant boy. By Jennifer Johnston.

VIDEO CHOICE

Don't miss two outstanding British movies: *Gregory's Girl* (Hokushin Audio Visual £39.50), Bill Forsyth's beguiling study of Glasgow youth, and *Babylon* (Chrysalis £39.95) which may explain more about the Brixton riots than Lord Scarman; rousing reggae climax.

Among new releases, *When the North Wind Blows* (Rank), a children's film about a trapper in the frozen north, will offend no one, and *Female Mud Wrestling* (VCL Video), 82 minutes from the 1981 Las Vegas championships, which many people will find offensive, has its moments.

SPORT

FRANK KEATING



Another Anglo-Irish duel at Wembley: Trevor Brooking for England with the ball.

ONE HUNDRED YEARS AGO the Irish Football Association was formed when a young Belfast blood, A. J. McAlery, chanced on a match when visiting Scotland. That tea time he invited one of the sides, the Caledonians, back home to play an exhibition match. Belfast took to it at once—and thus came to pass the talents of such as Dougan and Blanchflower, and of course the well named, incomparable George Best. Such centenary mists will be evoked when another chapter is written in the long log of the Whites v the Greens at Wembley on February 23.

□ For history buffs there is an asterisk at Highbury, too, on February 13. The mighty Arsenal, uniquely ever-present in the English First Division since time began, entertain the Magpies of Notts County, the oldest of all the Football League clubs, who have for so long languished in the lower departments. It is a long, long time since they played a League match against the Arsenal.

□ Jolly hockey sticks are raised for the final flourish at Portsmouth in the month's middle weekend when the women's semi-finals and final for the County Championship are held. The officials still insist the "gels" wear those split shortie skirts that the Angela Brazils swirled to such effect aeons ago. One England international confided to me last season how, on a freezing afternoon, they can cause a terrible rash on the inside thighs. It is known in the locker rooms as FLT—Fat Leg Trouble! They have asked if they can wear tracksuits or even jeans—but tweeded officialdom still resists.

HIGHLIGHTS

BADMINTON

Feb 24, 25. **Crest Hotels Challenge:** England v Japan v Sweden, Huddersfield Squash Club, W Yorks.

Feb 26. **Crest Hotels tour:** England v Japan, Gateshead, Tyne & Wear; Feb 28, Guildhall, Preston, Lancs.

BASKETBALL

Feb 6, 7. **Women's National Trophy final**, venue to be arranged.

FENCING

Feb 6, 7. **De Beaumont Cup**, ladies' foil international, de Beaumont Centre, 83 Perham Rd, W14. Feb 13, 14. **Leon Paul Cup**, men's foil international, de Beaumont Centre.

Feb 20, 21. **Cole Cup**, amateur & professional sabre, de Beaumont Centre.

FOOTBALL

Home International:

Feb 23. **England v Northern Ireland**, Wembley Stadium, Middx.

London home matches:

Arsenal v Notts County, Feb 13; v Swansea City, Feb 27.

Brentford v Portsmouth, Feb 6; v Newport County, Feb 20; v Exeter City, Feb 27.

Charlton Athletic v Crystal Palace, Feb 6; v Wrexham, Feb 20; v Shrewsbury Town, Feb 27.

Chelsea v Cambridge United, Feb 13. **Crystal Palace v Leicester City**, Feb 13.

Fulham v Wimbledon, Feb 9; v Oxford United, Feb 13; v Huddersfield Town, Feb 27.

Millwall v Lincoln City, Feb 9; v Exeter City, Feb 13.

Orient v Blackburn Rovers, Feb 6; v Crystal Palace, Feb 21; v Watford, Feb 27.

Queen's Park Rangers v Grimsby Town, Feb 6; v Derby County, Feb 20.

Tottenham Hotspur v Wolverhampton Wanderers, Feb 6; v Manchester City, Feb 20.

Watford v Chelsea, Feb 6; v Luton Town, Feb 20. **West Ham United v Birmingham City**, Feb 13.

Wimbledon v Huddersfield Town, Feb 6; v Bristol Rovers, Feb 20; v Lincoln City, Feb 27.

HOCKEY

Feb 13, 14. **County Championship (women)**, semi-final & final, United Services Ground, Portsmouth, Hants.

Feb 25. **Rank Xerox Indoor Club Championship** finals, Crystal Palace, SE19.

Indoor hockey is enjoying a boom. It was started only in the 1950s by the West Germans who were fed up with icebound pitches of turf. The West Germans are still considered the best European players, but the Brits are catching up fast—as all the finalists will show at Crystal Palace.

Feb 26, 27. **England B v Ireland B v Scotland B v Wales B**, Old Trafford, Manchester.

HORSE RACING

Feb 6. **Fresh Fields Holidays Chase**, Kempton Park.

Feb 10. **Whitbread Trial Chase**, Ascot.

Feb 13. **Schweppes Gold Trophy Handicap Hurdle**, Newbury.

Feb 19. **Trout Chase**, Newcastle.

Feb 24. **Ulster Harp National**, Downpatrick, Co Down, NI.

Feb 27. **Tote Pattern Chase**, Kempton Park.

LACROSSE

It is a quite hectic month for those who like to run around with baskets on long poles. Lacrosse has been enjoying a revival of late, stimulated by a number of visits from North American sides. Some of the weekend hurly-burly in February might even bear a resemblance to that pastime enjoyed by the Algonquin tribes in the valley of the St Lawrence a million years ago—which Jesuit missionaries are said to have codified into the first rules of "Laccers".

Feb 6, 7. **All-England Territorial Tournament**, Wycombe Abbey, High Wycombe, Bucks.

Feb 20, 21. **All-England Territorial Tournament**, Lady Eleanor Hollis, Ham, Surrey.

RUGBY UNION

Internationals:

Feb 6. **England v Ireland**, Twickenham; **Wales v France**, Cardiff.

The Irish were highly fancied to win last year's Home Championship—they came nowhere. They will be less confident this year, though they have the makings on paper of a fizzing team still. Ah well... as their celebrated old centre, Noel Henderson, once told me, "The state of English rugby is serious but not desperate; the state of Irish rugby is desperate but not serious."

Feb 20. **France v England**, Paris; **Ireland v Scotland**, Dublin.

London home matches:

Blackheath v Palmerston, Feb 7; v **Army**, Feb 27.

Harlequins v Headingley, Feb 20.

Harrow v South Leicester, Feb 6; v **Barclays Bank**, Feb 13.

London Irish v Old Belvedere, Feb 5; v **Clontarf**, Feb 7; v **Streatham**, Feb 21.

London Welsh v Bridgend, Feb 13; v **Neath**, Feb 27.

Osterley v Worthing, Feb 6; v **UCS Old Boys**, Feb 20.

Richmond v Headingley, Feb 6; v **Blackheath**, Feb 13; v **Bristol**, Feb 19; v **London Irish**, Feb 27.

Rosslyn Park v Bath, Feb 5; v **Cambridge University**, Feb 10; v **Sale**, Feb 13.

Saracens v Northampton, Feb 7; v **Rosslyn Park**, Feb 19; v **Cambridge University**, Feb 27.

Wasps v Cambridge University, Feb 13; v **Fylde**, Feb 19; v **Bath**, Feb 27.

SQUASH

Feb 5-7. **Inter County finals**, Lee-on-Solent Squash Club, Hants.

Feb 12-15. **Prodorite Invitation**, Edgbaston Priory Club, Birmingham.

Feb 19-21. **Hall's West of England Open Championships**, Bristol Squash Centre, Avon.

Feb 26-28. **East of England Open Championships**, Hunter SRC, Norwich.

TABLE TENNIS

Feb 18-20. **Norwich Union English Closed Championships**, Basingstoke Sports Centre.

WINTER SPORTS

Jan 28-Feb 7. **World Ski Championships**, Schladming, Austria.

Feb 2-7. **European Ice Figure Skating Championships**, Lyons, France.

Feb 8-14. **World Biathlon Championships**, Minsk, USSR.

Feb 18-28. **World Nordic Ski Championships**, Oslo, Norway.

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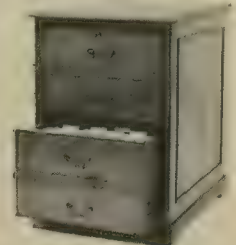
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MUSIC

MARGARET DAVIES

THE LONDON SINFONIETTA under Elgar Howarth are giving three concerts at the Queen Elizabeth Hall devoted to the Manchester School, or more specifically to the music of Harrison Birtwistle, Alexander Goehr and Peter Maxwell Davies, three of this country's most eminent composers who were contemporaries at the Royal Manchester School of Music in the 1950s. All three have had a close relationship with the London Sinfoniietta during the last 12 years. Each concert will be preceded by a talk at which one of the composers will answer questions about his life and music.

□ A gala performance will be held on February 7 to launch an appeal by the Friends of the Guildhall School of Music and Drama to raise funds for the school. Many former students will take part, among them Sir Geraint Evans, Benjamin Luxon, Eileen Atkins, Cyril Fletcher, William Pleeth and Erich Gruenberg. The School has always been supported by the Corporation of the City of London, which funded the building of its new premises in the Barbican, but money is needed for more practice rooms, for instruments for the students' use and for bursaries. Tickets for the gala can be obtained from Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672).

□ Highlights of the month include three programmes given by the Philharmonia Orchestra conducted by Vladimir Ashkenazy; three recitals by the cellist Karoly Botvay; the beginning of a Beethoven cycle by the Allegri String Quartet; a Russian programme by the RPO and Temirkanov with the pianist Dmitri Alexeev; performances of Elgar's *The Apostles* and *The Dream of Gerontius*; Janet Baker at St John's and Régine Crespin at the Wigmore Hall; and a St Valentine's Day concert by the Parlour Quartet.



Alexander Goehr: talks about his life and music on February 9.

CLASSICAL MUSIC GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).
Feb 3, 4, 7.30pm. **Massey Bands of HM Royal Marines.** Mountbatten Concerts introduced by Richard Baker & Susannah Simons.

Feb 5, 7.45pm. **London Philharmonic Orchestra,** conductor Dutoit; Aydin Onas, piano. Beethoven, Overture Leonore III, Symphony No 7; Rachmaninov, Piano Concerto No 1.

Feb 7, 7.30pm. **New Symphony Orchestra, Band of the Irish Guards,** conductor Nash; Andrew Haigh, piano. Tchaikovsky, Suites from The Nutcracker, Swan Lake, Piano Concerto No 1, Fantasy Overture Romeo & Juliet, Overture 1812 with cannon & mortar effects.

Feb 13, 7.30pm. **Johann Strauss Orchestra;** Jack Rothstein, director & violin; Ann James, soprano; Johann Strauss Dancers in costumes of the period. Johann Strauss gala.

Feb 21, 7.30pm. **New Symphony Orchestra,** conductor Bond; Yonty Solomon, piano. Bizet, Carmen Suite No 1; Rachmaninov, Piano Concerto No 2; Rimsky-Korsakov, Scheherazade; Ravel, Bolero.

Feb 28, 7.30pm. **New Symphony Orchestra,** conductor Tausky. Viennese evening with music by Schubert, Suppé, Lehár & the Strauss family.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Feb 1, 1pm. **Israel Piano Quartet.** Beethoven, Quartet in E flat Op 16; Fauré, Quartet in C minor Op 15.

Feb 2, 7.30pm. **Lindsay String Quartet.** Maconchy, Quartets Nos 11 & 12; Casken, Quartet; Tippett, Original first two movements of String Quartet No 1, Quartet No 1. (Preceded at 6.30pm by discussion The Composer & the Audience with Elizabeth Maconchy & John Casken. 50p.)

Feb 4, 1.15pm. **Andrew King,** tenor; **Richard Wistreich,** bass baritone; **Robin Jeffrey,** theorbo & archlute. Purcell, Solo songs & duets; Sedley, Rochester & others, readings.

Feb 4, 7.30pm. **Chilingirian String Quartet.** Haydn, Quartet Op 74 No 1; Dvorak, Quartet No 12; Beethoven, Quartet in F Op 18 No 1.

Feb 7, 7pm. **Camden Chamber Choir, Southern Sinfonia,** conductor Williamson; Neil Mackie, Evangelist; John King, Christus; Kathleen Livingstone, soprano; Carol Leatherby, contralto; Harry Nicoll, tenor; James Ottaway, bass. Bach, St John Passion (new English translation by Lyndon van der Pump).

Feb 8, 1pm. **Lindsay String Quartet;** Janet Hilton, clarinet. Kurtág, 12 Microclodes for quartet; Mozart, Clarinet Quintet in A K581.

Feb 9, 8pm. **Salomon Orchestra,** conductor Bar-

low; Alexander Baillie, cello. Dvorak, The Noonday Witch; Lutoslawski, Cello Concerto; Rachmaninov, Symphonic Dances.

Feb 10, 7.30pm. **Divertimenti String Orchestra,** director Barritt; Thomas Damenga, cello. Mozart, Divertimento in D K136; Bach, Two suites for solo cello; Martin, Ballade for cello & piano, Pavane Couleurs du temps, Rhapsodie.

Feb 15, 1pm. **Kalichstein/Laredo/Robinson Trio.** Haydn, Piano Trio in E Hob 28; Mendelssohn, Piano Trio in C minor Op 66.

Feb 18, 1.15pm. **Rachel Beckett,** recorder; **David Roblou,** harpsichord. Bigaglia, Sonata in A minor; Hotteterre, Suite in D minor; Purcell, Suite No 7 for harpsichord; Bach, Sonata in F; Telemann, Partita in A minor.

Feb 21, 7.30pm. **Divertimenti,** conductor Lubbock; Paul Barritt, violin; John Harle, alto saxophone. Mozart, Divertimento in B flat K137; Bach, Oboe Concerto; Martin, Ballade for alto saxophone & orchestra, Polyptique for violin & double-string orchestra, Etudes for string orchestra.

Feb 22, 1pm. **Ruth Geiger,** piano. Haydn, Sonata in D Hob 37; Schubert, Sonata in B flat D960.

Feb 23, 7.30pm. **Wren Orchestra, London Choral Society,** conductor Snell; Sheila Armstrong, soprano; Robin Leggate, tenor; Paul Hudson, bass. Haydn, The Seasons.

Feb 24, 7.30pm. **Divertimenti;** Trevor Pinnock, director & harpsichord. Mozart, Divertimento in F K138; Bach, Brandenburg Concerto No 3, Harpsichord Concerto in D minor; Martin, Petite symphonie concertante for piano, harpsichord & strings.

Feb 26, 7.30pm. **Whispering Wind Band,** conductor Hacker. Mozart, Serenade in C minor K388; Coe, New work; Beethoven/Sedlak, March from Fidelio; Debussy/Cawkcwell, Four Preludes from Book II; Wilson, Dangerous Pleasures for a Wind Octet.

Feb 28, 7.30pm. **Orchestra of St John's Smith Square,** conductor Lubbock; Janet Baker, mezzo-soprano. Schubert series, I: Schubert, Overture & incidental music from Rosamunde, Symphony No 8 (Unfinished); Mahler, Songs of a Wayfarer.

SOUTH BANK

SE1 (928 3191).

(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purcell Room)

Feb 1, 8pm. **Scottish National Orchestra,** conductor Gibson; Doris Soffel, mezzo-soprano. Mahler, Lieder eines fahrenden Gesellen, Symphony No 9. FH.

Feb 2, 7.45pm. **Rudolf Firkusny,** piano. Beethoven, Sonata in E minor Op 90; Schubert Sonata in A minor D845; Janacek, Sonata IX1905;

Schumann, Davidsbündlertänze Op 6. EH.

Feb 2, 8pm. **London Philharmonic Orchestra,** conductor Kuhn; Peter Katin, piano. Berlioz, Overture Benvenuto Cellini; Beethoven, Piano Concerto No 4; Dvorak, Symphony No 9 (From the New World). FH.

Feb 3, 10, 17, 24, 5.55pm. **Organ Spectrum:** Feb 3, **Daniel Roth.** Boyvin, Bach, Franck, Vierne, Roth, Dupré; Feb 10, **David Sanger.** Leyding, Bach, Alain, Vierne; Feb 17, **Edgar Krapp.** Bach, Mendelssohn, Reger, Höller; Feb 24, **John Birch** with **Michael Laird, John Wilbraham,** trumpets. Manfredini, Howells, Koetsier, Smart, Burgon, Gardner. FH.

Feb 3, 7.30pm. **Geoffrey Pogson,** tenor; **Helen Robertson-Barker,** piano. Songs of Love. Leoncavallo, Mascagni, Caccini, Donaudy, Tirindelli, Fauré, Strauss, Lalo, Massenet, Verdi, Tosti, de Curtis, Costa, Rossini. PR.

Feb 3, 8pm. **BBC Symphony Orchestra,** conductor Gilel; Phyllis Bryn-Julson, soprano. Berg, Three Pieces (Lyric Suite); Schönberg, Erwartung; Brahms, Symphony No 2. FH.

Feb 4, 7.30pm. **Virginia Pleasants,** fortepiano. Celebration of the bicentenary of the birth of John Field. PR.

Feb 4, 8pm. **London Philharmonic Orchestra,** conductor Pope. Schubert, Symphony No 8 (Unfinished); Wagner, Overture, Die Meistersinger; Beethoven, Symphony No 3 (Eroica). FH.

Feb 5, 7.45pm. **English Chamber Orchestra,** conductor Kraemer; Michele Boegner, piano. Mozart, Symphony No 33, Piano Concerto in B flat K595; Fauré, Ballade for piano & orchestra Op 19; Strauss, Metamorphosen. EH.

Feb 5, 8pm. **Philharmonia Orchestra,** conductor Ashkenazy. Beethoven, Symphony No 6 (Pastoral); Scriabin, Réverie; Rachmaninov, Symphonic Dances. FH.

Feb 6, 7.45pm. **Schütz Choir of London, London Baroque Players,** conductor Norrington. Schütz, Deutsche Motette, Seven Last Words, Musikalische Exequien. EH.

Feb 7, 3pm. **Pascal Roge,** piano. Beethoven, Sonatas in B flat Op 22, in D minor Op 31 No 2, in F minor Op 57 (Appassionata), Six Bagatelles Op 126. EH.

Feb 7, 3.15pm. **Philharmonia Orchestra,** conductor Ashkenazy; Mayumi Fujikawa, violin. Strauss, Don Juan; Mendelssohn, Violin Concerto in E minor; Debussy, Prélude à l'après-midi d'un faune; Stravinsky, Suite, The Firebird. FH.

Feb 7, 7.30pm. **Royal Philharmonic Orchestra,** conductor Temirkanov; Shlomo Mintz, violin. Dvorak, Violin Concerto; Rachmaninov, Symphony No 2. FH.

Feb 8, 8pm. **London Symphony Orchestra,** conductor Marriner; Bella Davidovich, piano. Britten, Variations on a Christmas Carol for Orchestra; Chopin, Piano Concerto No 2; Berlioz, Symphonie Fantastique. FH.

Feb 8, 8pm. **Takako Selby-Okamoto,** soprano; **Harold Lester,** piano. Schumann, Songs; Wolf, Sechs Lieder für eine Frauenstimme; Hayashi, Songs of Love; Miyoshi, Scenes from the Plateau; Szymanowski, Des Hafis Liebeslieder. PR.

Feb 9, 7.45pm. **London Sinfonieta & Chorus,** conductor Howarth; Phyllis Bryn-Julson, soprano; Linda Hirst, mezzo-soprano; James Watson, trumpet; John Constable, piano; James Holland, vibraphone. Maxwell Davies, Leopardi Fragments, Trumpet Sonata; Goehr, Behold the Sun, The Deluge; Birtwistle, On the Sheer Threshold of the Night. (Preceded by a public conversation in which Alexander Goehr talks about his life & music with Bernard Williams. 6.15pm. Free to concert ticketholders.) EH.

Feb 9, 8pm. **London Philharmonic Orchestra,** conductor de Burgos; Alicia de Larrocha, piano. Brahms, Piano Concerto No 2; Debussy, La mer; Ravel, Boléro. FH.

Feb 10, 7.45pm. **The Fires of London,** conductors Maxwell Davies, Carewe; Stephen Pruslin, piano; Mary Thomas, soprano. Maxwell Davies, Psalm 124, Piano Sonata, Revelation & Fall. EH.



Ida Haendel: plays at the Festival Hall.

Feb 10, 8pm. **BBC Symphony Orchestra,** conductor Groves; Ida Haendel, violin. Dvorak, Slavonic Rhapsody in A flat Op 45 No 3; Hindemith, Symphony in E flat; Brahms, Violin Concerto. FH.

Feb 11, 18, 25, 7.45pm. **Beethoven Cycle: Allegri String Quartet.** Feb 11, Beethoven, Quartets in G Op 18 No 2, in E flat Op 74 (Harp), in A minor Op 132; Feb 18, Quartets in C minor Op 18 No 4, in F Op 59 No 1 (Rasumovsky), in E flat Op 127; Feb 25, Quartets in B flat Op 18 No 6, in C Op 59 No 3 (Rasumovsky), in B flat Op 130. *EH.*

Feb 11, 8pm. **Philharmonia Orchestra,** Vladimir Ashkenazy, conductor & piano. Stravinsky, Octet; Mozart, Piano Concerto in C K503; Shostakovich, Symphony No 8. *FH.*

Feb 12, 8pm. **English Chamber Orchestra,** conductor Casadesu; Jessye Norman, soprano. Haydn, Symphony No 83 (La poule), Scene di Berenice; Schönberg, Song of the Wood-Dove (Gurrelieder); Bizet, Symphony in C. *FH.*

Feb 12, 19, 26, 7.30pm. **Karoly Botvay,** cello. Feb 12, Bach, Suite No 2 BWV1008, Suite No 5 BWV1011; Bozay, Formazioni per violoncello solo Op 16; Kodály, Capriccio; Feb 19, Bach, Suites No 3 BWV1009, No 4 BWV1010; Balassa, The Last Shepherd Op 30; Lang, Sonata per violoncello solo; Feb 26, Bach, Suites No 1 BWV1007, No 6 BWV1012; Sárközy, Variations for solo cello (Ciaccona). *PR.*

Feb 12, 7.45pm. **Dmitri Alexeev,** piano. Liszt, Chopin, Scriabin. *EH.*

Feb 13, 8pm. **Bach Choir, Philharmonia Orchestra,** conductor Wilcocks; Catherine Wyn-Rogers, contralto; William Kendall, tenor; Willard White, bass. Walton, Te Deum, Variations on a Theme by Hindemith, Gloria, Belshazzar's Feast. *FH.*

Feb 14, 3pm. **Maitrise Gabriel Fauré,** director Farre-Fizio; **Bromley Schools Chamber Orchestra,** director Francis, guest conductor Gregson. Britten, Missa Brevis, Ceremony of Carols; Tippett, Concerto for Double String Orchestra; Gregson, Music for Chamber Orchestra. *EH.*

Feb 14, 3.15pm. **Alicia de Larrocha,** piano. Beethoven, Seven Bagatelles Op 33, Sonata in A flat Op 110; Schumann, Humoreske Op 20; Chopin, Andante spianato & Grande polonaise brillante in E flat Op 22. *FH.*

Feb 14, 7.30pm. **Royal Philharmonic Orchestra,** conductor Temirkanov; Dmitri Alexeev, piano. Borodin, Overture, Prince Igor; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Manfred Symphony. *FH.*

Feb 15, 8pm. **Bournemouth Symphony Orchestra,** conductor Segal; Benjamin Luxon, baritone. Mussorgsky, Songs & Dances of Death; Bruckner, Symphony No 5. *FH.*

Feb 16, 7.30pm. **Judith Hall,** flute; **Jan Latham-Koenig,** piano. Beethoven, Messiaen, Bartók, Chopin, Fernyehough, Schubert. *PR.*

Feb 16, 7.45pm. **London Sinfonietta,** conductor Howarth. Birtwistle, Carmen Arcadiae Mechanicae Perpetuum, Pulse Sampler, Tragoedia; Goehr, Concerto for II; Maxwell Davies, A Mirror of Whiteness Light. (Preceded by Birtwistle talking about his life & music with Peter Heyworth. 6.15pm.) *EH.*

Feb 16, 8pm. **London Philharmonic Orchestra,** conductor Svetlanov. Elgar, Variations on an original theme (Enigma); Brahms, Symphony No 4. *FH.*

Feb 17, 7.45pm. **London Mozart Players,** conductor Elder; Imogen Cooper, piano. Haydn, Symphony No 49 (La Passione); Mozart, Piano Concerto in G K453; Mendelssohn, Sinfonia No 10; Schubert, Symphony No 5. *EH.*

Feb 17, 8pm. **BBC Symphony Orchestra & Chorus, BBC Singers, Goldsmiths' Choral Union,** conductor Rozhdestvensky; Felicity Lott, soprano; Alfreda Hodgson, contralto; Kenneth Woolam, tenor; John Shirley-Quirk, baritone; David Wilson-Johnson, bass baritone; Malcolm King, bass. Elgar, The Apostles. *FH.*

Feb 18, 8pm. **Philharmonia Orchestra,** conductor Haitink; Clifford Curzon, piano. Mozart, Symphony No 32 (Overture in the Italian style), Piano Concerto in C K467; Strauss, Ein Heldenleben. *FH.*

Feb 19, 7.45pm. **English Chamber Orchestra;** George Malcolm, conductor & piano; Andras Schiff, piano; Jose-Luis Garcia, violin; William Bennett, flute. Bach, Sinfonia from Cantata No 209, Concertos in A minor for flute, violin & piano, in C for two pianos BWV1061, Piano Concerto in E BWV1053. *EH.*

Feb 19, 8pm. **London Symphony Orchestra,** conductor Svetlanov; Oleg Kagan, violin; Natalia



Rozhdestvensky: conducts *The Apostles*.

Gutman, cello. Brahms, Double Concerto; Tchaikovsky, Symphony No 5. *FH.*

Feb 20, 8pm. **Washington National Symphony Orchestra,** conductor Rostropovich. Beethoven, Symphony No 8; Shostakovich, Symphony No 5. *FH.*

Feb 21, 3.15pm. **English Chamber Orchestra,** conductor Gibson; Peter Aronsky, piano. Mozart, Eine kleine Nachtmusik, Piano Concerto in A K488, Overture, The Marriage of Figaro, Symphony No 35 (Haffner). *FH.*

Feb 21, 7.30pm. **Philharmonia Orchestra & Chorus,** conductor Haitink; Helen Donath, soprano; Alfreda Hodgson, mezzo-soprano; Anthony Rolfe Johnson, tenor; Marius Rintzler, bass. Beethoven, Missa Solemnis. *FH.*

Feb 22, 7pm. **Medici String Quartet.** Tippett, Quartet No 2; Matthews, Quartet No 2; Lutyens, New work; Britten, Quartet No 3. (Preceded by talk by Hans Keller.) *FH Waterloo Room.*

Feb 22, 8pm. **Royal Choral Society, London Philharmonic Orchestra,** conductor M. Davies; Alfreda Hodgson, mezzo-soprano; Kenneth Collins, tenor; Brian Rayner Cook, bass. Elgar, The Dream of Gerontius. *FH.*

Feb 23, 7.30pm. **Wendy Eathorne,** soprano; Ameral Gunson, mezzo-soprano; Nigel Robson, tenor; **Graham Titus,** baritone; **Thomas McIntosh,** accompanist. Programme of English song examining fashions & the food of love. *PR.*

Feb 23, 7.45pm. **London Sinfonietta & Chorus,** conductor Howarth. Goehr, Lyric Pieces; Maxwell Davies, Westerlings; Birtwistle, agm. (Preceded by a public conversation in which Peter Maxwell Davies talks about his life & music with Paul Griffiths. 6.15pm. Free to concert ticketholders.) *EH.*

Feb 23, 8pm. **London Symphony Orchestra,** conductor Svetlanov; Valery Klimov, violin. Tchaikovsky, Introduction, The Queen of Spades, Violin Concerto; Elgar, Symphony No 2. *FH.*

Feb 24, 8pm. **BBC Symphony Orchestra,** conductor Pritchard; Ralph Kirshbaum, cello. Sessions, Symphony No 2; Walton, Cello Concerto; Beethoven, Symphony No 5. *FH.*

Feb 25, 8pm. **Philharmonia Orchestra,** conductor Muti; Salvatore Accardo, piano. Paganini, Violin Concerto No 1; Bruckner, Symphony No 4 (Romantic). *FH.*

Feb 26, 8pm. **London Philharmonic Orchestra,** conductor Solti; Murray Perahia, piano. Walton, Partita; Mozart, Piano Concerto in D minor K466; Tchaikovsky, Symphony No 6 (Pathétique). *FH.*

Feb 27, 7.30pm. **Royal Philharmonic Orchestra,** conductor Judd; John Ogdon, piano. Elgar, Variations on an original theme (Enigma); Tchaikovsky, Piano Concerto No 1; Mussorgsky/Ravel, Pictures from an Exhibition. *FH.*

Feb 27, 7.30pm. **English Taskin Players;** Peter Lloyd, Jonathan Snowden, flutes; Charles Tunnel, cello; Elizabeth Werry, harpsichord. Telemann, Arne, Haydn, Handel, C.P.E. Bach, W.F. Bach. *PR.*

Feb 28, 7.15pm. **Academy of Ancient Music,** director Hogwood; David Thomas, bass. Mozart, Symphony No 40, Aria, Mentre ti lascio, Symphony No 41 (Jupiter). *EH.*

Feb 28, 7.30pm. **Philharmonia Orchestra,** conductor Muti. Stravinsky, Apollon Musagète;

Mahler, Symphony No 1. *FH.*

WIGMORE HALL

Wigmore St, W1 (935 2141).

Feb 3, 7.30pm. **Albani String Quartet.** Haydn, Quartet in E Op 54 No 3; Britten, Quartet No 1 in D Op 25; Beethoven, Quartet in F Op 59 No 1 (Rasumovsky).

Feb 5, 7.30pm. **Leo Witoszynskyj,** guitar. Bach, Prelude in D minor BWV999; Matiegka, Sonata in E minor Op 31 No 4; Ponce, Variations & fugue on Folia de España; Wysocki, Due caratteri Op 29 No 1; Villa-Lobos, Studies Nos 12, 1, 8, 7 & 11; Turina, Fandanguillo, Garrotin, Soleares. *Rafaga.*

Feb 6, 7.30pm. **Nash Ensemble;** Thomas Allen, baritone. Tchaikovsky, Largo for two flutes & string quintet; Mozart, Clarinet Quintet in A K581; Mussorgsky, Songs & Dances of Death; Stravinsky, Octet.

Feb 7, 3.30pm. **Jeffrey Benton,** baritone; **Robert Sutherland,** piano. Schumann, Songs, Dichterliebe Op 48; Vaughan Williams, Songs of Travel, Italian Songs.

Feb 7, 7.30pm. **Philomel;** Nigel Rogers, tenor. Morin, La chasse du cerf; Music by Clérambault & Philidor.

Feb 11, 7.30pm. **William Byrd Choir,** director Turner. Taverner, Dum transisset Sabbatum, Festal Mass, Corona spinea; Tallis, Byrd, Motets from Cantiones Sacrae.

Feb 13, 7.30pm. **Balint Vazsonyi,** piano. Mozart, Fantasia in C minor K475, Sonata in E flat K 282; Schumann, Faschingsschwank aus Wien Op 26, Etudes symphoniques Op 13.

Feb 14, 7.30pm. **Parlour Quartet;** Sylvia Eaves, Maureen Keetch, sopranos; Robert Carpenter-

Turner, baritone; Kenneth Barclay, piano. Victorian St Valentine's Day concert: Romantic songs, ballads, duets & pianoforte extravaganzas with performers & audience in Victorian costume. Feb 17, 7.30pm. **Régine Crespin,** soprano; **Geoffrey Parsons,** piano. Schumann, Three Songs from Liederkreis, Frauenliebe und-leben Op 42; Debussy, Le promenoir des deux amants; Satie, Bridge, songs.

Feb 18, 7.30pm. **Thames Chamber Orchestra,** conductor M. Dobson; Richard Dobson, flute; Harold Lester, harpsichord; Richard Bissill, horn. Vivaldi, Concerto for the Dresden Orchestra, Concerto for the King of Saxony; Bach, Brandenburg Concerto No 5; W.F. Bach, Sinfonia in D minor; Telemann, Horn Concerto in D.

Feb 19, 21, 7.30pm. **John Williams,** guitar, with **Paco Peña & Gerald Garcia.**

Feb 20, 7.30pm. **Shura Cherkassky,** piano. Tchaikovsky, Sonata in G; Prokofiev, Sonata No 7; Mussorgsky, Pictures from an Exhibition; Balakirev, Islamey—Oriental fantasy, Tarantelle.

Feb 26, 7.30pm. **Songmakers' Almanac;** Jill Gomez, soprano; Linda Finnie, mezzo-soprano; Stephen Varcoe, baritone; Graham Johnson, piano. Words & music: Composers' settings of their own words. Debussy, Ravel, Gurney, Tchaikovsky, Schubert & others, songs.

Feb 27, 7.30pm. **Fitzwilliam String Quartet.** Haydn, Quartet in D minor Op 103; Paynter, ... et quart; Verdi, Quartet in E minor; Borodin, Quartet No 1 in A.

Feb 28, 7.30pm. **Royal Shakespeare Company London Brass Ensemble.** Albinoni, Gabrieli, Scheidt, Poulenc, Addison, Dukas, Nelhybel, Cameron.

POPULAR MUSIC

In pop terms, it seems light years since that dreamy and brilliantly arranged song from 10cc, "I'm Not In Love", topped the charts. The time was, in fact, 1975—a watershed of some significance. The punk new-wave adjustment of teen taste was imminent; yet for 10cc, four Mancunians named by pop guru Jonathan King, life was good as they basked in the glow of being named the classiest pedlars of entertaining singles since The Beatles.

Unexpectedly, 10cc still exist despite the late-1970s rock revolution. They put out a new album, "Ten Out of 10" (Mercury), just as 1981 was ending, and it is the springboard now for their first British tour in 18 months. Ironically, the present 10cc score only two out of four. Lol Creme and Kevin Godley of the original quartet departed long ago to develop their instrumental gimmick, the Gizmo, and have made some extremely idiosyncratic and cunning albums. The survivors, Graham Gouldman and Eric Stewart, add three guests to make up the 10cc which will now sweep through 19 venues, beginning in Birmingham (February 19), touching Croydon (March 7), and reaching Hammersmith on March 10-11.

Perhaps 10cc's survival should not surprise us too much. Twists more unexpected have been the recent rule. Who, a year ago, would have forecast that an album hinged on a venerable Cole Porter number ("Begin the Beguine"), and sung by a smooth Spaniard (Julio Iglesias) would dominate the charts by December? Who would have predicted success for Joe Jackson's revival of 1940s jitterbug music; or that a renowned pop producer like Richard Perry would revamp the big-band sound in a highly unusual album, "Swing" (Planet Records), with a synthesizer joining the reed section to give a new kind of lift to Glenn Miller's "Serenade in Blue"?

Such eccentricities, confounding the pundits, enliven the popular scene and sometimes create whole new fashions. Will the glossy Iglesias spawn copyists once he has performed here, which is imminent? No one



Graham Gouldman of 10cc.

should assume that he will not, nor that other exceptions to the dominant new-wave, new-romantic, new-funk, old-heavy-metal flavour of the charts will not continue to have their day or even their decade.

Other visitors on the touring horizon this month include Rupert Holmes, whose pointed "Pina Colada" song of 1980 is one of those that won't go away; the joyously eclectic Ry Cooder; and Emmylou Harris, the sweet and strong singer who has moved far beyond her simple country beginnings. Her recent album "Cimarron" (Warner Bros) shows how she can make a song her own—even Bruce Springsteen's—and with what glowing passion she now sings.

Two other fine albums by women which got snowed under as 1981 merged into 1982 came from Carly Simon and Elaine Paige. Simon's "Torch" (Warner Bros) is superlative; mostly she sings ballads by Rodgers, Ellington, Carmichael and other geniuses backed by a great big band playing the arrangements of Marty Paich and Don Sebesky. Miss Paige shows in the largely successful set of songs on her eponymous WEA album that she is still heading onwards and upwards after her triumphs in *Evita* and *Cats*. DEREK JEWELL

BALLET

URSULA ROBERTSHAW



RUDOLF NUREYEV returns to Covent Garden after a four-year absence—and despite some pretty caustic comments about that establishment in a recent TV interview. On February 27 he will dance in his own staging of *La Bayadère* with, opposite him, the latest apple of Royal Ballet's eye, Bryony Brind. This young dancer (above) had some ecstatic notices when she made her début as Odette/Odile in *Swan Lake* last autumn. Her partner then was Derek Deane who will be with her again when she tackles the role for the second time at the February 20 matinée.

□ News of Michael Corder's new, as yet untitled, ballet, to be premièred at Covent Garden on March 16. It is to be danced to five songs by Duparc, will have designs by Yolanda Sonnabend, and Stephen Jefferies leads.

□ What might be described as notes for a future biography, *Baryshnikov From Russia to the West*, has been written by Gennady Smakov, his friend since 1965 (Orbis, £7.95). The book contains 235 pages and is substantial yet chatty, anecdotal yet replete with facts. The author makes the point that a biography always marks, if not the end of a career, its imminent demise, whereas Baryshnikov is at the height of his talent. The need for this interim report is a reflection of his greatness as a dancer.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066 cc 836 6903).

Manon, choreography MacMillan, music Massenet; with Penney, Dowell, Wall, Rencher, Larsen, Feb 1, 3; with Penney, Hosking, Jefferies, Rencher, Larsen, Feb 11; with Porter, Eagling, Deane, Rencher, Eyre, Feb 17.

Swan Lake, choreography Petipa, Ivanov, music Tchaikovsky; with Porter, Wall, Feb 6; with Wyld, Deane, Feb 10, 27 2pm; with Porter, Eagling, Feb 13 2pm; with Collier, Nureyev, Feb 13; with Samsova, Wall, Feb 18; with Brind, Deane, Feb 20 2pm; with Collier, Jefferies, Feb 20; with Porter, Nureyev, Feb 23; with Penney, Eagling, Feb 24.

Double bill, Feb 25, 27: *La Bayadère*, choreography Petipa, Nureyev, music Minkus; with Park, Nureyev, Feb 25; with Brind, Nureyev, Feb 27; **The Two Pigeons**, choreography Ashton, music Messager; with Collier, Wall, Rosato, Hosking, Feb 25; with Ellis, Eagling, Whitten, Crookes, Feb 27.

SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672, cc 278 1871 or 837 7505).

Paquita/The Invitation/Card Game; Papillon, Feb 23-Mar 6.

Out of town

ALEXANDER ROY LONDON BALLET

A Midsummer Night's Dream; Triple bill, Wimbledon Theatre, Wimbledon, SW19 (946 5211), Feb 2-6.

A Smile at the Bottom of the Ladder/Adagio, Le boeuf sur le toit, Grange Arts Centre, Oldham (061 624 8012), Feb 8-9.

SADLER'S WELLS ROYAL BALLET

Swan Lake, Solitaire/Card Game/Paquita, Grand Theatre, Leeds (0532 459351 440971 cc). **Swan Lake, Concerto/The Invitation/Paquita**, Royal Shakespeare Theatre, Stratford-upon-Avon (0789 292271 cc AmEx 0789 297129), Feb 8-13.

Retrospective

I had looked forward with eagerness to *Illuminations*, the latest addition to the Royal Ballet's repertory, partly because it was something new in a thin season, and partly because it was an Ashton ballet. He had created it for New York City Ballet in 1950, with designs by Cecil Beaton, to whose memory this first production by the Royal Ballet was dedicated. The music is Britten's song-cycle setting of Rimbaud's poems. These were published in 1866 and titled by his mentor (and, ultimately, his lover) Verlaine *Les Illuminations*.

Sad to say Ashton's *Illuminations* cast little light on the colourful, indeed sensational, life upon whose episodes the ballet was intended as a commentary. The Beaton designs, chi-chi and dated, in shades of black and white with spangles and in style somewhere between the circus and *commedia dell'arte*, placed the events in a Never-Never Land which made nonsense of the poet's unexplained yearnings and agonizings. The programme notes gave no help; there were merely selected phrases from the poems, and an audience unfamiliar with the life and work of Rimbaud would have been left in the dark.

The best of the dancing accrued to Ashley Page as Rimbaud, who with his fine physique and strong technique is potentially a great dramatic dancer; and Genesio Renato, very sexy and seductive as Profane Love, contrasted well with Jennifer Penney, as the purer form, at her most icily classical. But otherwise there was much shuffling about and nodding of heads, occasional ruderies and banal passages. The hardest thing I must say about this work is that I would never have guessed it to be by Ashton.

OPERA

MARGARET DAVIES

FIRST-NIGHTERS have a choice of two British premières on February 17. In celebration of its 25th anniversary, the New Opera Company, which was formed to promote interest in contemporary opera, will stage Edward Cowie's first opera *Commedia*, at Sadler's Wells Theatre. In David Starsmere's libretto the characters of the *commedia dell'arte* enact a fantasy of love and death in Venice in the year 1700. On the same night University College opera, which also has an impressive list of premières to its credit, will give the first staged performance in this country of Verdi's first opera *Oberto*. □ Opera 80 in its third season continues the work of taking opera to towns which have no theatre large enough to house full-scale productions. Starting in Exeter, the company will visit 17 towns in 10 weeks.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161 cc 240 5258).

The Marriage of Figaro, conductor Judd/Robinson, with John Tomlinson/Alan Watt as Figaro, Eilene Hannan as Susanna, Lois McDonall as the Countess, Neil Howlett as the Count, Sally Burgess as Cherubino. Feb 3, 6, 11, 15, 18, 20, 25. **Aida**, conductor Mackerras, with Elizabeth Vaughan as Aida, Kenneth Collins as Radames, Janet Coster as Amneris, John Rawnsley as Amonasro. Feb 4, 9, 12.

Die Fledermaus, conductor Prikopa, with Penelope Mackay as Rosalinda, Geoffrey Pogson as Eisenstein, Marilyn Hill Smith as Adele. Feb 5.

The Flying Dutchman, conductor Elder, new production by David Pountney, designed by Stefanos Lazaridis, with Norman Bailey as the Dutchman, Josephine Barstow as Senta, Dennis Wicks as Daland, John Treleaven as Eric. Feb 10, 13, 16, 19, 23, 26.

NEW OPERA COMPANY

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672/3 cc 278 0871).



Harlequin: Costume design for *Commedia*.

Commedia, conductor Lockhart, produced by David Freeman, designed by Aldous Eveleigh, with Malcolm Rivers as Brighella, Teresa Cahill as Columbine, Nigel Robson as Harlequin, John Winfield as the Doctor, Paul Hudson as Pantalone, Fiona Kimm as the Countess. Feb 17, 19, 20.

ROYAL OPERA

Covent Garden, WC2 (240 1066 cc 836 6903).

Les Contes d'Hoffmann, conductor Delacôte, with Plácido Domingo/William Lewis (Feb 5) as Hoffmann, Luciana Serra as Olympia, Geraint Evans as Coppélius, Josephine Veasey as

Giulietta, Thomas Allen as Dappertutto, Leona Mitchell as Antonia, Nicola Ghiuselev as Dr Miracle. Feb 2, 5.

La Bohème, conductor Gardelli, with Ileana Cotrubas as Mimì, Neil Shicoff as Rudolfo, Carol Neblett as Musetta, Thomas Allen as Marcello, Philip Gelling as Schaunard, Gwynne Howell as Colline. Feb 4, 8, 12, 16.

Die Meistersinger von Nürnberg, conductor C. Davis, with Reiner Goldberg as Walter, Lucia Popp as Eva, Robert Tear as David, Hans Sotin as Hans Sachs, Geraint Evans as Beckmesser, Gwynne Howell as Pogner. Feb 22, 26.

UNIVERSITY COLLEGE OPERA

Collegiate Theatre, Gordon St, WC1 (387 9629).

Oberto, conductor Fifield, produced by Stephen Lawless, designed by Sarah Jane McClelland, with Norman Welsby as Oberto, Anthony Roden as Riccardo, Helen Walker as Leonora, Mary King as Cuniza. Feb 17, 19, 20.

Out of town

OPERA 80

Die Fledermaus, The Marriage of Figaro.

Northcott Theatre, Exeter (0392 54853), Jan 27, 29, 30. Cam Brea Leisure Centre, Redruth (0209 714766) Feb 1, 2. Pavilion Theatre, Weymouth (0305 783225). Feb 4-6. Strobe Theatre, Street (0458 42846). Feb 8, 9. Playhouse, Weston-super-Mare (0934 23521). Feb 11-13. Hexagon, Reading (0734 56215). Feb 15, 16. Corn Exchange, Ipswich (0473 215544). Feb 18-20. Theatre Royal, Lincoln (0522 25555). Feb 22-24. Leisure Centre, Bridgnorth (074 62 61541). Feb 26, 27.

Retrospective

Covent Garden's first production of Gluck's *Alceste*, given in the 1776 Paris version, was also the occasion of Janet Baker's final appearance at the Royal Opera House. It is characteristic of this dedicated singer that in the season of her retirement from the opera stage she is still adding to her repertory. Gluck's heroine displays the strength of character common to many of the women she has most movingly and memorably portrayed, and incorporates the qualities of nobility, devotion and self-sacrifice which illuminated her performance. The "beautiful simplicity" which Gluck sought after, as defined in his preface to the first edition of the opera, was admirably achieved in her phrasing and colouring of Alceste's expressive solos. A heavy cold on the first night impeded Robert Tear's portrayal of Admète, the husband for whom Alceste is prepared to die. It would have been fairer on the cast and audience had David Hillman, who took over from the pit in the third act, sung the role from the start. John Shirley-Quirk made a commanding figure of the High Priest. With the arrival of Jonathan Summers as an extrovert, club-swinging Hercules, cheerfulness broke in on the hitherto sombre proceedings and it only needed the ravishing Apollo, in the person of Philip Gelling, to descend from the clouds in a golden chariot for joy soon to be unconfined. After so much beautiful simplicity the producer, John Copley, no doubt thought we deserved a small indulgence. The conductor, Charles Mackerras, brought out the wide dramatic range of the music.

ART

EDWARD LUCIE-SMITH

THE MAJOR artistic event in a rather quiet month is the Tate Gallery's Landseer retrospective, which opens on February 10 after a previous showing in Philadelphia. The exhibition shows Landseer's streak of cruelty as well as his anthropomorphic sentimentality, and demonstrates the tremendous technical virtuosity which makes him an English successor to Rubens, and sometimes worthy to be mentioned in the same breath. A first-class catalogue helps to reveal an unusually complex, sometimes tortured personality.

□ After various changes of mind due to recent financial troubles at Riverside Studios, the Humphrey Jennings exhibition has survived. It can be seen until February 14. Jennings's versatility is shown in his paintings, collages and photographs (all these selected by his friend Sir Roland Penrose) as well as through the documentary films for which he is now best-remembered.

□ Also worth seeing is the show of work by the late Hubert Dalwood at Gimpel Fils from February 2 to 27. Dalwood, who died aged 52 in 1976, was one of the most original sculptors of his generation in Britain, and his contribution is still underrated, particularly his theme in later work that sculpture could also be a miniature city or miniature landscape for the imagination to inhabit. The exhibition is being held jointly with the New Art Centre in Sloane Street.

□ The Käthe Kollwitz exhibition which started off at Kettle's Yard, Cambridge, in the autumn, completes its tour with a showing at the ICA from February 13. Kollwitz's powerful, compassionate, but also faintly depressing images seem more and more relevant to the times in which we now live.

□ A number of the star names of the Pop 60s will be coming up for reconsideration this year. First off the mark is Clive Barker, whose disconcerting sculptures, a mixture of the sinister and the whimsical, are currently on view at the City Museum and Art Gallery, Stoke-on-Trent. The show will be seen



Young Hippopotamus, 1850, by Sir Edwin Landseer: see article on p48.

later at Eastbourne and Cheltenham, and ought to cause something of a stir in those havens of gentility.

□ The Hayward Annual will after all take place, despite recent controversies surrounding the project. It has now become an exhibition of drawings to be chosen from an open submission, and artists currently resident in the United Kingdom are invited to submit work. Sending in days are from March 15 to 20. There is a strong jury—artists Kenneth Armitage, Gillian Ayres and Euan Uglow, Frances Carey of the British Museum's Department of Prints and Drawings (which has been taking an increasing interest in contemporary art), and Mark Francis of the Whitechapel Art Gallery. One small quibble—why settle for this formula when the Cleveland International Drawing Biennale already exists and covers much the same field?

GALLERY GUIDE

THOS AGNEW

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. **109th water-colour exhibition**, including works by Turner, Girtin & Gainsborough. Until Feb 19.

BLOND FINE ART

33 Sackville St, W1 (437 1230). Mon-Fri 10am-6pm, Sat 10am-1pm. **British drawings 1910-60**, artists include Meninsky, Burra, Bomberg & Nash. Jan 28-Feb 20.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Prints of the school of Fontainebleau**. Prints made after the designs of Rosso & Francesco Primaticcio who decorated the chateau of Fontainebleau in 1531. **18th-century Venetian drawings**, works by Venetian masters including Sebastiano Ricci, Tiepolo & Antonio Canaletto. **Francis Towne (1739/40-1816) & John "Warwick" Smith (1749-1831)**: Two late 18th-century visitors to Rome, topographical watercolours. Feb 11-May 2.

COVENT GARDEN GALLERY LTD.

20 Russell St, WC2 (836 1139). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 10am-12.30pm. **Early British watercolours, drawings and pastels**, including Michael Angelo Rooker's *Westminster Hall from New Palace Yard*. Until Feb 18.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm.

Princes Gate Collection of Old Masters. The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. There are wonderful sketches by Rubens & G. B. Tiepolo, two masterpieces by Pieter Bruegel the Elder, & the most important single item is the triptych by the Master of Flemalle which marks the birth of the Netherlands panel painting. Until Sept. £1; OAPs, students & children 50p.

FINE ARTS SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. James Cowie (1886-1956), a Scottish Arts Council Touring Exhibition. Portraits, landscapes, still-lives & group composition of schoolchildren are accompanied by preparatory drawings & studies. **Edward Barnsley**, furniture made in the Barnsley workshop 1920-81. Jan 25-Feb 19.

FISCHER FINE ART

30 King St, SW1 (839 3942). Mon-Fri 10am-5.30pm. **Posters 1900-30**, posters from Austria,

Germany, Russia, Czechoslovakia & America. Until Feb 13.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Hubert Dalwood**, sculpture. Feb 2-27.

ILLUSTRATORS ART

16A D'Arblay St, W1 (437 2840). Mon-Fri 10am-6pm, Sat 10am-4pm. **Valentine show** with contributions from Sara Midda, Penelope Wurr, Quentin Blake, John Burningham & others. Jan 27-Feb 13.

INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 0493). Tues-Sat noon-9pm. **Art & the Sea**, a major exhibition comprising work shown at eight galleries around the British coast during 1981. Until Feb 7. **Käthe Kollwitz**. Feb 13-Mar 14. 40p temporary membership.

MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Alex Katz**, figurative works by this American painter. Until Feb 6. **Tamayo**, large paintings inspired by Mexican imagery. Feb 10-March 6.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Second Sight**: Canaletto's *The Stonemason's Yard* hung alongside Guardi's *The Piazza San Marco*. An audio visual show suggests the correspondence between the two paintings. Feb 18-Apr 18.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm. **The Imperial Tobacco Award Exhibition**. The winning portrait *Alone in a group* by Emma Sergeant & 52 selected entries. Until Feb 22.

NATIONAL THEATRE FOYERS

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. **Recent acquisitions** to the Arts Council collection. **The first Americans**: the art of the North American Indians & photographs of the 1898 Indian Congress. **World cup posters**. Feb 1-Mar 6.

NEW ART CENTRE

41 Sloane St, SW1 (235 5844). Mon-Fri 10am-6pm, Sat 10am-1pm. **Hubert Dalwood**, sculpture & drawings 1970-6. Feb 2-27.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. **Canaletto**, paintings, drawings & etchings from the Royal collection. Canaletto's crystalline realism has fascinated generations. George III bought the best & here



Patrick Whitehead, 1981, by Ivy Smith: third prize at the National Portrait Gallery.

they are in a model exhibition. Until Feb 28. 75p. OAPs, students & children 30p.

RIVERSIDE STUDIOS

Crisp Rd, W6 (748 3354). Tues-Sun noon-8pm. **Humphrey Jennings** 1907-50. Film-maker, poet & painter. Until Feb 14. £1, OAPs, students, children & unemployed free.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The Great Japan Exhibition**, part II of this massively magnificent survey of the most decorative epoch of Japanese art, 17th to 19th centuries. £3, OAPs students, children & everybody up to 1.45pm on Sundays £2. Until Feb 21. **Carel Weight RA**, a retrospective of his work from 1929-81. Until Feb 14. £1.20, OAPs, students, children & everybody up to 1.45pm on Sundays 80p. **Harold Gilman (1876-1919)**. Paintings & drawings. Feb 25-Apr 4. £1.20 & 80p.

SERPENTINE GALLERY

Kensington Gardens, W2 (402 6075). Daily 10am-5pm. **Ger van Elk**, recent painting, sculpture & a selection of earlier work. Until Mar 7.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **Recent prints by six British painters**—Stephen Buckley, Robyn Denny, Howard Hodgkin, John Hoyland, Richard Smith & John Walker. Until Feb 14. **Approaches to landscape**. Recent works by Conrad Atkinson, John Hilliard, Richard Long, Mark Boyle & Hamish Fulton showing innovative treatments of the traditional art of portraying landscape. Until Feb 7. **Turner & the Sea**. Watercolours from the British Museum & two oils from the Tate collection spanning Turner's career from 1794 to 1845. Jan 7-June 27. **Painting the town: modern murals in Britain**. Until March 3. **Landseer** (see article on p48). Feb 10-Apr 12. £1, OAPs, students & children 50p, season tickets £2.50 & £1.50. On Thursdays the exhibition will stay open until 7.50pm & admission will be half price. **Meredith Frampton**, portraits & still lifes 1924-45. Feb 17-March 28. **Lionel Constable (1828-87)**, son of John Constable to whom many of his paintings have, until recently, been wrongly attributed. This exhibition aims to establish him in his own right. Feb 24-Apr 4.

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BRIEFING

ART CONTINUED



Mrs Mounter at the Breakfast Table, 1916,
by Harold Gilman: at the RA.

Right, Homage to Magritte, 1969, by Clive Barker: sculpture in Stoke-on-Trent.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri
11am-6pm. Open exhibition of work by those who
live or work in the area. Feb 12-March 7.

Out of town

ABBOT HALL ART GALLERY & MUSEUM OF LAKE DISTRICT LIFE & INDUSTRY.

Kendal, Cumbria (0539 22464). Mon-Fri
10.30am-5.30pm, Sat & Sun 2-5pm. Kurt
Schwitters in England, a commemoration of the
time the artist spent in the Lake District. A major
exhibition including many of the pieces shown at
the Marlborough in October, photographs,
portraits & examples of his scrap-collage tech-
nique, Merz. Portraits & figure sketches from
Alexander to Zoffany, a collection of 18th-century
watercolours. Until Feb 28. 40p, OAPs &
students 20p, children 15p.

ARNOLFINI

Narrow Quay, Bristol (0272 299194). Tues-Sat
11am-8pm. Humphrey Spender: The 30s & after.
Photographs documenting social conditions from
the time of the Jarrow march to the present. Until
Feb 6. The subjective eye, work by contemporary
artists chosen by Edward Lucie-Smith & Moira
Kelly. Feb 13-Mar 27.

EXHIBITION GALLERY

Central Library, Silbury Boulevard, Milton
Keynes, Bucks (0908 605536). Mon-Wed 9.30am-
6pm, Thurs & Fri 9.30am-8pm, Sat 9.30am-5pm.
Sonia Lawson. Impressive retrospective show by
a wild, poetic, ambitious artist who has been
neglected by the critics. A good choice for an inter-
esting new exhibition space. Feb 3-Mar 6.

FITZWILLIAM MUSEUM

Trumpington St. Cambridge (0223 69501). Tues-
Sat 10am-4.50pm, Sun 2.15-4.50pm. Art of Japan
17th-19th centuries, a selection of over 300 objects
from the Department of Oriental Antiquities in the
British Museum. Until Mar 7. Rossetti & the Pre-
Raphaelites, to commemorate the anniversary of
Rossetti's death. Until Feb 28.



FRUIT MARKET GALLERY

29 Market St, Edinburgh (031-226 5781). Mon-
Sat 10am-5.30pm. Vladimir Mayakovsky: 20
years of work. A reconstruction of an exhibition
put together by the artist in 1930, the year he com-
mitted suicide. Until Feb 24.

THE MINORIES

74 High St, Colchester, Essex (0206 77067).
Tues-Sat 11am-5pm, Sun 2-6pm. Stanley
Spencer, the Arts Council touring exhibition of
drawings of the Glasgow shipyards, comple-
mented by photographs by Cecil Beaton of similar
scenes. Until Feb 7. Jane Joseph, paintings & large
charcoal drawings of circus subjects. Until Feb 14.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-
Sat 10am-5pm. Sun 2-5pm. Lubetkin & Tecton:
Architecture & social commitment. Tecton was a
group formed in 1932 by the Russian-born archi-
tect Lubetkin & six young English architects &
was responsible for the Penguin Pool & Gorilla
House at London Zoo & Highpoint One, High-
gate. Ian McKeever: two series of paintings done
in the year 1980-1 when McKeever was the first

artist-in-residence in Liverpool. Francis Davison,
paper collages. Until Feb 28.

SAINSBURY CENTRE FOR VISUAL ARTS
University of East Anglia, Norwich (0603 56161
ext 2466). Tues-Sun noon-5pm. Théodore
Rousseau (1812-67), landscapes in British collec-
tions. Until Feb 21.

STOKE-ON-TRENT CITY MUSEUM & ART GALLERY

Broad St, Hanley (0782 29611). Mon-Sat
10.30am-5pm, Wed until 8pm. Clive Barker,
sculptures. Until Mar 6.

WALKER ART GALLERY

Liverpool (051-207 1371). Mon-Sat 10am-5pm,
Sun 2-5pm. Art for the 80s. A broad-based survey
show ranging from Henry Moore to young
almost-unknowns. It spans painting, sculpture &
photography. Until Feb 21. 20p, OAPs, students
& children, 10p.

PHOTOGRAPHY

MOIRA KELLY

97 Essex Rd, N1 (359 6429). Tues-Sat 10am-
6pm, Thurs until 8pm. Mari Mahr, Three
Women: photographs of scenes set up by the artist
to evoke the experiences of the American painter
Georgia O'Keeffe, the Chinese woman from
Maxine Hong Kingston's novel the Woman
Warrior & Lili Brook, a Russian wife. Feb 4-27.

LIGHT FANTASTIC

48 South Row, Covent Garden Market, WC2
(836 6423). Tues-Sat 10am-8pm, Sun noon-6pm.

Holograms. This gallery, opened last December, is
devoted to those puzzling & fascinating three dimen-
sional images which drew huge crowds to the
RA in 1977 & 1978. It plans a constantly chang-
ing display of work in the field. £1, children 50p.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-
6pm, Sun 2.30-6pm. Chasing Rainbows. An ex-
hibition showing the attempts to produce colour
photographs in the 100 years up to the introduc-
tion of modern colour films just before the Second
World War. Until Feb 28.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-
5.30pm, Sat 10am-4pm. Textiles north,
contemporary textiles made by craftsmen working
in the north of England. Feb 5-March 6. One-off
wearables, knitted, embroidered, appliqué,
sprayed & printed clothes. Past & present cer-
amicists from 401½ Workshops, work by Jac-
queline Poncet, Jill Crowley, Alison Britton &
others. Until Feb 27.

CRAFTS COUNCIL

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-
5pm, Thurs until 7pm, Sun 2-5pm. The Maker's
Eye, work by artist-craftsmen ranging from a
harvest loaf to fragile pots to a Zandra Rhodes
jacket. Until Mar 28. 50p.

DESIGN CENTRE

28 Haymarket SW1 (839 8000). Mon-Sat
9.30am-5.30pm, Wed & Thurs until 8pm. Design
Centre Selection 1982, all the 1,400 products ac-
cepted for the centre during 1981. Until Feb 27.

NEW ZEALAND HOUSE

Haymarket, SW1, (930 8422). Mon-Fri 10am-
4.30pm. Kahurangi, a selection of modern New
Zealand handicrafts. Until Feb 10.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-
5.50pm, Sun 2.30-5.50pm. Lucie Rie, a major
retrospective to celebrate the potter's 80th birth-
day. On exhibition will be about 250 pieces show-
ing her development from the 20s when she began
working in Vienna to the present. Feb 17-Mar 28.
50p OAPs, students & children 25p.

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Mon-Fri 10am-
5.30pm, Sat 10am-1pm. Polly Hope, 10-year
retrospective. Embroidered pictures & wall-
hangings which the artist describes as "stuffed
art". Fantastic images, portraits & clothes. Until
Feb 26.

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat
10am-5pm. Roger Morris, jewelry; Norman
Ackroyd, prints; Simone Lyon, stoneware;
Timothy Dickinson, paintings. Feb 8-Mar 10.

MUSEUMS

KENNETH HUDSON

ANYONE WHO BELIEVES that the London suburbs have no history worth considering—such people do exist—would do well to visit the new museums at Watford and Neasden. Two enterprising and very hardworking young curators have performed miracles on small budgets in order to present and interpret the past of these two sprawling boroughs. Both museums have been set up in interesting old houses, both are within a short walk of an underground station, and both have plenty of parking space. They cover the building of the huge housing estates in the 1920s and 30s, the rise of new industries, the creation of new communities—the Grange Museum at Neasden is particularly good on the cultures of its 10,000 Asians and Africans—the war years and interesting and famous residents. It all adds up to social history of a lively, non-hackneyed kind.

□ This month the Grange Museum has a special exhibition on map-making, linked to the Museum's own collection of historic maps of Middlesex. Watford Museum concentrates on the life and work of Sir Hubert von Herkomer who lived near by. The Museum possesses a number of his paintings and other items have been borrowed from public and private collections.

MUSEUM GUIDE

Admission free unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Mon-Thurs, Sat 10am-6pm, Sun 2.30-6pm. **Ventriloquism:** The Valentine Vox Collection—illustrating the history of ventriloquism, particularly in the 19th & 20th centuries. Figures, playbills & photographs are used to tell this curious story, supported by toys, books & games relating to ventriloquism. Until Feb 2. **Spirit of Christmas**—Tableaux & pictures presenting five themes: The ancestry of Santa Claus; The journey of the Three Wise Men; The Christmas carol; Winter weather & its pleasures; Christmas food & feasting. Until Feb 2. **America at Play:** Toys (1880-1940) from the Detroit Antique Toy Museum. Until Feb 28.

BRITISH LIBRARY REFERENCE DIVISION

British Museum, Gt Russell St, WC1 (636 1544). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Japanese Popular Literature 1600-1868.** The full range of Japanese writing, including novels, stories, poetry, essays & guidebooks, many of them illustrated with woodblock prints. Until June 27. **Saint Edmund Campion (1540-81).** An exhibition to mark the tercentenary of the death of the Catholic martyr. Until Feb 28.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Heritage of Tibet.** History & culture of Tibet, illustrated by brocade & satin garments, musical instruments, objects used in religious ceremonies & photographs. Until May 2. **Excavating in Egypt.** An exhibition to celebrate the centenary of the Egyptian Exploration Society. Photographs & objects donated to the British Museum by the Society. Feb 19-June 30.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Life in Cities—Urban Development.** An exhibition designed to reflect city life & to show how people move about within cities. It is a two-dimensional exhibition, with an audio-visual programme supported by graphics. Until Mar 26. **Photographs by David Richardson.** A study of a microcosm—two streets in Coventry, with subjects chosen to illustrate the varied social, cultural & industrial life of this small area, & especially the changes that have occurred during the past 20 years. The architecture ranges from Victorian terraces to 1960s high-rise flats, & from churches to Sikh & Hindu mosques. Feb 3-Mar 3.

GRANGE MUSEUM OF LOCAL HISTORY Neasden Lane, NW10 (452 8311). Mon-Fri noon-5pm, Wed until 8pm, Sat 10am-5pm. **Mapmaking.** The core of Mapmaking is a travelling exhibition on the art & science of cartography arranged by the British Cartological Society & the Science Museum. Here at Neasden it has been amplified, enriched & given special local relevance by linking it to a display of old & more recent maps of Middlesex & parts of Middlesex from the Museum's own Local History collection. Feb 6-

Mar 6.

HORNIMAN MUSEUM & LIBRARY

London Rd, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **The Dolmetsch Collection of Musical Instruments,** early European instruments & instruments made by Arnold Dolmetsch & currently being acquired by the Museum. Until Apr 30.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2.30-5.50pm. **Armoured Warfare.** A photographic exhibition illustrating the development of armoured fighting vehicles, particularly in the British Army. Everything but the dust, the mud & the noise. The visitor's imagination has to work hard. Until Apr 24. **Cecil Beaton War Photographs, 1939-45.** Taken in Britain, the Western Desert, the Middle East & China. Shows Beaton's talent for making the ordinary seem unusual. Until Oct 10. 60p, OAPs & children 30p.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Garden, WC2 (379 6344). Daily 10am-6pm. **Building a Reputation:** London Transport architecture 1890-1980. This highly recommended exhibition, which is based on photographs, architects' drawings & models, shows how each line had its own individual style of building & illustrates the contribution made by a number of distinguished architects. An interesting feature is the group of exhibits that deals with the recent modernization of London Transport stations. Until May 31. £1.60, children 80p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London's Flying Start.** London was an important centre of the aircraft industry up to the outbreak of the First World War. This exhibition is concerned with the firms involved—De Havilland, Handley Page, Hawker, Avro & Short Bros—and with their products. Until May 9. 60p, OAPs & children 30p.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. **African Textiles.** Textile production in Africa, illustrating each stage in the process of producing cloth. There are also exhibits showing decoration & the traditional alternatives to woven textiles. Until Dec 31. **Asante: Kingdom of Gold.** Gold & the part it has played in the history of this 19th-century West African kingdom. Reconstructions illustrate the way of life of the ordinary Asante as well as the splendours surrounding their rulers. Until 1983. **Hawaii.** The past & present life & culture of the island. Highlights are feather cloaks in bright yellow & red, fishing tackle & vessels decorated with teeth. Until 1983. **The Solomon Islanders.** Their lifestyle, beliefs & history. Until 1983.

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **The Tiger of Malaya:** Field Marshal Sir Gerald Templer KG 1898-1979. The life & achievements of this many-sided soldier, illustrated by personal & official photographs, memorabilia & documents. As well as founding the National Army Museum, Templer was an enthusiastic athlete & a long-standing

member of the Scout movement. Until May 31.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Sat 10am-5pm, Sun 2-5pm. **Hooking, Drifting & Trawling.** Five centuries of the British fishing industry. Until Feb 28. **The Imperial War Ship:** Greenwich & Japanese Naval Architecture. The modern Japanese Navy had its beginnings in the restoration of the Imperial Dynasty in 1869. Britain played a large part in this development, including the training of naval architects, & The Imperial War Ship illustrates the links between the two countries up to the First World War. A special feature of the exhibition is the outstandingly fine model group of three warships built in Japan between 1888 & 1907. Until Mar 31.

PASSMORE EDWARDS MUSEUM

Romford Rd, Stratford, E15 (534 4545 ext 376). Mon-Fri 10am-6pm, Thurs until 8pm, Sat 10am-1pm, 2-5pm. **The Museum in Schools.** Shows the range of work undertaken with schools by the Extension Services Section of the Museum, & the material produced by local children as a result. Until Feb 13. **The House Mill, Three Mills.** The House Mill, in the Three Mills area in Newham, is the largest surviving tide-mill in Britain. Built in 1776, it is one of the very few still to contain a substantial part of its original machinery. It is a Grade I listed building & the exhibition has been designed to explain the historical, architectural & technical importance of the Mill. Feb 20-Apr 17.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **A Hundred Years of Domestic Electricity.** Scale models of power stations ranging from Deptford (1887) to Berkeley Nuclear Power Station (1962). Kitchens fitted with appliances from the 1930s, 50s & 80s. Exhibits showing the development of micro-electronic controls, electric motors & modern lighting. Until Feb 28.

Out of town

BRIGHTON MUSEUM & ART GALLERY

Church St, Brighton, E Sussex (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. **A Choice of Design:** Fabrics from Warner & Sons. Textiles & designs from the Warner Company, which is celebrating 130 years of production. Feb 2-Mar 21.

LEICESTERSHIRE MUSEUM & ART GALLERY

96 New Walk, Leicester (0533 554100). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Tribal Encounters.** Over 300 ethnic objects collected by David Attenborough in the course of his travels & research. They include wooden sculptures from West Africa & elaborate gable masks, decorated with shells & feathers, from the islands of the south-west Pacific. Until Feb 21.



Chelsea Pensioner: Sir Hubert von Herkomer's 1871 drawing.

WATFORD MUSEUM

194 High St, Watford, Herts (0923 32297). Mon-Sat 10am-5pm. **Sir Hubert von Herkomer.** The celebrated Victorian painter lived at Bushey, near Watford. The exhibition is concerned with his life as well as his work as an artist, & includes a number of items from the Museum's own collections. Feb 13-Mar 6.



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BRIEFING

SALEROOMS URSULA ROBERTSHAW

FEW AUCTION RECORDS are broken at this time of year but there are some pleasing objects on offer. Christie's South Kensington have on February 8 the most attractive sale of the month: pictures, drawings and watercolours from the studio of children's book illustrator Kay Nixon. Her delicate drawing of intent watchers of *Something Strange in the Grain Shed* will particularly appeal to cat-lovers. It is estimated at £200-£300.

□ Sotheby's sale of English enamels on February 2 includes a *boîte à surprise* of about 1765, the lid painted with *La Courtisane Amoureuse*, and inside a parody of Ravenet's designs for *Venus and Cupid*. The price estimate is between £3,000 and £4,000 and the auctioneers describe the *scène galante* painted on the inner lid as "explicit".

□ Sotheby's Belgravia have a delightful and rare William IV Tunbridgeware occasional table in rosewood in their February 17 sale. It is among about 200 lots of Tunbridgeware and *papier mâché*.

The following is a selection of sales taking place in London this month. Readers are advised to check details of viewings & catalogues. Wine sales appear on p73.

BONHAM'S

Montpelier St, SW7 (584 9161).

Feb 4, 11am. Pictures.

Feb 4, 11, 18, 25, 2.30pm. European furniture.

Feb 9, 23, 11am. Silver.

Feb 10, 11am. Watercolours.

Feb 11, 18, 25, 11am. European oil paintings.

Feb 12, 11am. General ceramics.

Feb 17, 2pm. Printed books.

Feb 24, 10.30am. Furs.

Feb 26, 11am. Jewels & objects of vertu; European ceramics & works of art.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Feb 1, 2pm. Tribal art.

Feb 2, 2pm. Furs & costume.

Feb 3, 2pm. Arms & armour.

Feb 4, 2pm. Mechanical music.

Feb 8, 5.30pm. Pictures, drawings and watercolours from the studio of Kay Nixon, illustrator of many children's books.

Feb 11, 2pm. Cameras & photographic equipment.

Feb 12, 26, 2pm. Dolls.

Feb 18, 2pm. Lead soldiers & Dinky toys.

Feb 23, 2pm. Theatrical costumes.

Feb 25, 2pm. Toys, trains, train sets & games.

Feb 26, 2pm. Art Nouveau & Art Deco.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Feb 1, 2, 8, 9, 15, 16, 22, 23, 11am. Furniture, carpets & objects.

Feb 1, 15, 11am. Watercolours.

Feb 2, 2pm. Clocks & watches; Ethnographical items.

Feb 3, 17, 11am. European ceramics & glass.

Feb 3, 2pm. Scientific instruments.

Feb 5, 11am. Silver & gold boxes.

Feb 8, 2pm. Prints.

Feb 9, 23, 1.30pm. Jewelry.

Feb 10: 11am. Oriental ceramics & works of art; noon. Toys, railways & models.

Feb 11, 11am. Art Nouveau & decorative arts; Stamp boxes, scripophily & paper money.

Feb 12, 26, 11am. Silver & plate.

Feb 15, 2pm. Oil paintings.

Feb 16, noon. Pewter.

Feb 18, 10am. Furs.

Feb 22, 2pm. Old Master paintings.

Feb 25: 11am. Musical instruments; 1.30pm. Books, atlases & maps.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Feb 1, 11am. Paperweights & glass.

Feb 2, 11am. English enamels, pottery & porcelain.

Feb 3, 11am. Modern British paintings, drawings & sculpture including a group of sketches by Russell Flint.

Feb 8, 11am. Printed books & ephemera.

Feb 10, 11am. Topographical paintings, watercolours, drawings, prints & sculpture.

Feb 11, 11am. Jewels; Silver.

Feb 16, 11am. English pottery & porcelain.

Feb 18, 11am & 2.30pm. Watches, clocks & scientific instruments.

SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).

Feb 9, 23, 11am. Victorian paintings, drawings & watercolours.

Feb 10, 11am. Toys, dolls & amusement machines.

Feb 17, 2.30pm. Tunbridgeware.

Feb 24, 11am. Art Nouveau & Art Deco.

Antiques fairs

Feb 9-11. **9th Annual Shropshire Antiques Fair**, Lion Hotel, Shrewsbury, Salop. Daily 11am-9pm. 50p, children 10p.

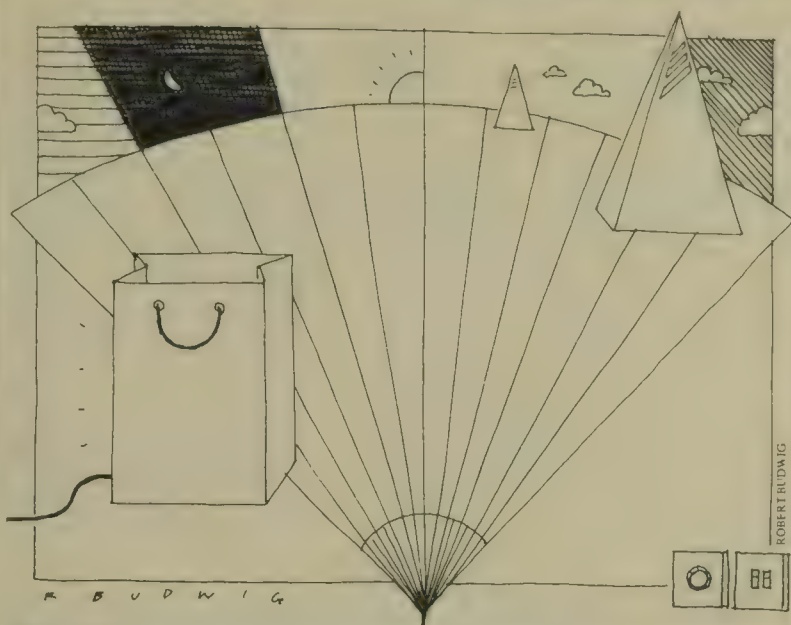
Feb 15-18. **18th Annual St James's Antiques Fair**, Piccadilly Hotel, Piccadilly, W1. Mon 2.30-8pm, Tues, Wed 11am-8pm, Thurs 11am-6pm. £1.

Feb 25-27. **16th Annual Leicester Antiques Fair**, Wigston Stage Motel, Welford Rd, Leicester. Daily 11am-9pm (Sat until 5pm). 50p, children 10p.



Charcoal and watercolour drawing by Kay Nixon: at South Kensington on February 8.

BRIEFING SELECTIVE SHOPPING MIRABEL CECIL



WHAT IS IT about lighting that releases our fantasies? I have known many a staid matron transform her bedroom into a boudoir simply by adding brassy lamps with rose-pink shades and yards of satin fringe. A friend finished off her home with "bronze" men's hands holding globe lamps all the way up the curving staircase. When it was suggested that these were "over the top" she said, "Of course, but they look terrific!"

The bronze hands come from **Christopher Wray's Lighting Emporium** in the King's Road where they cost from £32. Christopher Wray has annexed both nostalgic lighting & this corner of the King's Road to himself.

On one side of the King's Road he has a lamp workshop where you can buy parts for oil as well as electric lamps. Here, too, you can buy glass beading, hand-made in many colours, for edging glass shades or wire frames. It costs from £6 a foot for simple patterns to £8 for a butterfly design. There is also a vast range of electric bulbs.

A few doors along is **Christopher Wray's Tiffany Shop** which sells those distinctive coloured glass & metal shades first made popular by Louis Comfort Tiffany earlier this century. Most of Christopher Wray's reproduction Tiffany shades are made by hand, & prices range from £32 for a small pond lily shade to £85 for a large lotus hanging shade.

At the big lighting emporium across the road you can find original old lamps & fittings as well as modern & reproduction ones. In the antique section I found a splendid pair of many-armed Victorian Gothic brass candle holders. There are bell-shaped glass lamp shades on brass wall brackets for around £42, original mottled glass coloured hanging bowl lampshades from £12.50, as well as brass gas lamp wall brackets with either original or reproduction shades. There is also a colourful catalogue of reproductions for £3.95.

One of the smartest lighting devices is also one of the oldest, the gas lamp. **Christopher Sugg**, whose great-great-grandfather helped to install the first gas mains in London in 1807, has revived the family industry making traditionally designed brass & copper lamps & lanterns for internal & external use. Sugg gas lighting came into its own again during the three-day week when they manufactured emergency lighting which was so effective that they were asked to reintroduce the traditional gas lamps.

One style I particularly like is the Station lamp, originally made in enamel & now in copper or brass & copper. The details of style & dimensions were found in a 1934 Sugg catalogue. As with all latter-day Sugg lamps, they can be lit by either gas or electricity. If, for instance, you wanted to install the Station lamp as a pendant over a dining-table, gas could be piped through a small, rigid brass tube. In copper, the lamp costs £53.36.

To see the Sugg lamps & lanterns you should go on a pub crawl round central London as gas lamps are becoming increasingly popular in pubs. They are installed in The Clarence, Whitehall, The Albert, Victoria St, The Glassblower, Glasshouse St, & The King Lud, Ludgate Circus.

Gas lighting is as flexible & convenient as electric. You can have a remote control system & a time-clock. An external light can switch on automatically at dusk & extinguish itself at dawn. What I admire about Sugg lamps is the high standard of detail & workmanship—for instance, the handsome, hinged doors of the lamps.

A good hunting ground for period lamps is Westbourne Grove. At **The Facade** I noticed all sizes & shapes of old lamps & shades as well as pretty beaded glass fringing by the foot for revamping shades or wire frames.

At **Jones**, next door, Judy and Graham Jones have a good selection of period & reproduction lamps. Across the road at **Quip** you can get brass or glass light fittings to order. They also have a range of modern and reproduction lights, notably sturdy brass desk lamps & reading lamps on hinged stands.

An enterprising young designer, **Jane Thomas**, makes pretty pyramid-shaped table lamps which glow gently with 25 watt bulbs. A cluster of these—they come in various shades of chintz bonded on to card—have a pretty effect, comparable with candlelight. The pyramids are about 15 inches high, cost £15-£20 & can be

ordered direct from Jane Thomas. Further details may be obtained on request (see address below).

Strangeways shops are a good source for amusing lamps. They have a pretty, fan-shaped, parchment wall-light in pale colours for £15.75 (add £1 postage & packing). Other lamp shapes include a paint tin with a bulb inside which throws up a soft glow through its lid (£16.50) & parchment carrier bag lamps in large (£16.75) & small sizes (£14.50).

More traditional are the ceramic lamps to be found at **Designers Guild** in pretty pastel colours with shades to match made out of their own fabrics, either pleated or bonded on to card. The bases cost £25 upwards & the shades start at £17. Designers Guild will also make to order.

For classic, simple, modern designs **Habitat** is good value. Their catalogue costs 85p & contains a comprehensive lighting section. For £5.95 you can buy a useful angled work light in a choice of four strong colours, with a matching clamp to attach to any surface.

Christopher Wray's Lighting Emporium, 600-606 King's Rd, SW6 (736 8434).

Sugg Gas Lighting Equipment, Napier Way, Crawley, Sussex (0293 21874).

The Facade, 196 Westbourne Grove, W11 (727 2159).

Jones, 194 Westbourne Grove, W11 (229 6866).

Quip, 243 Westbourne Grove, W11 (727 5377).

Jane Thomas, The Garden Flat, 65 Mount Ararat Rd, Richmond, Surrey (948 4805).

Strangeways, 3 Holland St, W8 (937 8462); 19 The Market, Covent Gdn, WC2 (379 7675); 502 King's Rd, SW10 (352 9863).

Designers Guild, 277 King's Rd, SW3 (370 5001).

Habitat, 156 Tottenham Court Rd, W1 (388 1721); 206/222 King's Rd, SW3 (351 1211); Kings Mall, King St, W6 (741 7111).



The enamel box, above, produced by Halcyon Days for this year's Valentine's Day is garlanded with pink roses & turquoise hearts & ribbons. The date is inscribed inside the lid. It costs £24.50 from 14 Brook St, W1 (499 5784).

If you want to prove your devotion by deed you can embroider a heart-shaped cushion with a design of strawberries in a basket. The tapestry kit comes from Glorafila, The Old Mill House, the Ridgeway, Mill Hill Village, NW7 & costs £10.95.

For a more ephemeral gift **Prestat** sell handmade milk chocolate hearts with an initial iced on top. They are packed in tiny scarlet heart-shaped tins & cost 75p. **Prestat**, 40 South Moulton St, W1 (629 4838).

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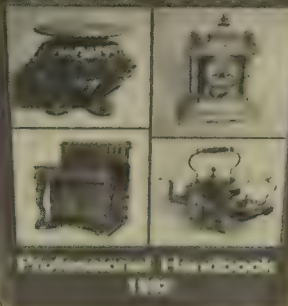
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RESTAURANTS

JOHN MORGAN



POISED TO offer a short address to hoteliers and restaurateurs on how they might keep their prices down I was stopped in my tracks. I was developing my usual argument about simplifying menus and diminishing costs when I was met by a blockbuster. Did I not appreciate the cost of council rates?

My fancy arguments, I've been told, are just that—a dilettante frolic. When a metropolitan restaurateur is faced with an increase of 30 per cent in rates, how can his cost be kept down? I take the point and will reserve my advice for better times.

How the rates are at The Dorchester I did not care to ask, since I was eating there under odd circumstances. They were these. Every year a company called Corning, which is famous for dishes you cook things in, gives a prize for food writers. Those of us placed on a short list were given a lunch. I did not win the prize which would have enabled me to travel anywhere in the world free for a fortnight. Nevertheless I am sure Corning's dishes are immaculate even if their judgment in other directions is not ideal. The food set before us, held to be characteristic of the Dorchester's excellence, reads as follows: *Elixir de boeuf givré Moscovite*; *Rendezvous de fruits de mer à la crème de ciboulette*; *Suprême de canard nossi-bé*; *Granite au vin de Bourgogne*.

The duck led to a conversation, ignorantly initiated by myself, with a knowledgeable colleague. I am very fond of duck but there is the problem of fat, and here there was no fat. She kindly offered the thought that with duck

you should simmer it early for 30 minutes, which reduces the fat and moreover then limits the amount of fat to spoil the stuffing. I must try it some day. How to judge the distinction, particularly in grand hotels, between the quality provided at a private function and the generality of food and service, is not easy. In general, I think catering at a private function is not quite as good as restaurant quality. Should this feeling be correct, the Dorchester is a place to eat.

A little while ago, I was groaning about the way in which this job makes it difficult for me, due to lack of time, to return to the favourite restaurants of my amateur days. On the other hand, new places can and do become favourites and so I set out for Knightsbridge for The Trianon at the Sheraton Park Tower once more, and what did I find? Self-indulgence rewarded. There is now another place there, Le Café Jardin.

I gather there are plans to have a garden, but in the meantime the grill is set in airy surroundings which have much the same spring-like ambience as the Trianon upstairs. The green décor contributes. There are sandwiches such as a triple decker of turkey, bacon, lettuce, tomato, egg and mayonnaise at £2.90. But if the joint of the day at £4.50 is the speciality, it is the desserts that take the eye, good value at £1.30, or the cheeses at £1.50. I suppose the elegant presentation is part of the appeal, and what is wrong with that? The house wine is 55p a glass or £4.95 a bottle. The prices include VAT.

At which point it was time to stop breathing the filthy London air and head west to the ancient coaching inn of the King's Head at Monmouth, now in fine form. And there for less than £6 and reasonably priced wine, an enormous meal is served: the *ancien cuisine*. Here was the plate covered with wonderful Welsh lamb, and equally abundant vegetables. It is a lunch to sleep on.

Dorchester Hotel, Park Lane, W1 (629 8888). Daily 12.30-3pm (Sun until 2.30pm), 6.30-11pm (Sun from 7pm). CC All £££

Le Café Jardin, Sheraton Park Tower, 101 Knightsbridge, SW1 (235 8050). Daily 7am-midnight. CC All £-££

The King's Head, Agincourt Sq, Monmouth, Gwent (0600 2177). Daily 12.30-2pm, 7-9pm (Sat until 10pm). CC All £-££

THE ILN GOOD EATING GUIDE

Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Café Royal Grill Room

68 Regent St, W1 (437 9090). Daily 12.30-2.30pm (except alternate Sats), 6.30-11pm.

The extravagance of the décor may be a bit indigestible to modern taste, but those robust enough to enjoy its rococo indulgences are also likely to be rewarded by the cuisine which is rich French. CC All £££

Carlton Tower Hotel, The Rib Room

Cadogan Pl, SW1 (235 5411). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm. Value for money, especially if you have an enormous appetite for the best beef. The hamburger-lover will also feel at home, as will admirers of Feliks Topolski's work. CC All ££

Chez Solange

35 Cranbourn St, WC2 (836 0542). Mon-Sat noon-4pm (last orders 3.15pm), 5.30pm-2am (last orders 12.15am).

Sophisticated French food in what seems like a corner of France, a stone's throw from Leicester Square. Live piano music in the evenings. CC All ££

Chez Victor

45 Wardour St, W1 (437 6523). Mon-Fri noon-3pm (last orders 2.30pm), Mon-Sat 6pm-midnight (last orders 11.15pm).

Magnificent lobster thermidor in a wilfully shabby yet elegant French place where the menu seldom changes & the clientele is literary and theatrical. CC AmEx ££

Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. CC All ££

The Churchill Hotel, The No 10

30 Portman Sq, W1 (486 5800). Daily noon-3pm, 6-11pm.

Surprisingly friendly service for a modern hotel. Successful effort to provide an inexpensive meal although it is possible to spend a lot on food & cocktails. CC All ££

Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight, Sat, Sun noon-11.45pm.

The Dumplings certainly are in: pork & beef especially. Excellent Peking duck, and toffee apples. Peking cuisine. CC AmEx, Bc, DC ££

A l'Ecu de France

111 Jermyn St, SW1 (930 2837). Mon-Fri 12.30-2.30pm, Mon-Sat 6.30-11.30pm, Sun 7-10.30pm. Mainstream Parisian where the service is almost a meal in itself. Caviar, for those who own or rob banks, is £16 an ounce. Popular for parties. CC All ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Re-opened exuberantly in new hands. Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. CC All ££

L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established Soho restaurant maintains the consistently high standard of its menu—the cuisine is French—and wines. CC AmEx, DC £££

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche can deliver about the best food and wine in London. CC All £££

Grapes

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight.

Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with the sound of live jazz. A bonus in the London scene. Much recommended. CC A Bc ££

Au Jardin des Gourmets

5 Greek St, W1 (437 1816). Mon-Fri 12.30-3pm, 6.30-midnight (last orders 11pm), Sat evening only.

Everything here is excellent, including the service. You'd be pushed to find better French cooking in London. Private without being small. CC All ££

JB's: The City Brasserie

Plantation House, EC3 (623 8234). Mon-Fri 8am-8pm.

Follow the stock market or the gee-gees while you eat & drink at a new, large & brightly coloured eating place in the City. It should be fun as well as a place for good food & drink. Parties by special arrangement. CC All £-££

Joe Allen's

Exeter St, WC2 (836 0651). Mon-Sat 12noon-1am, Sun until midnight.

Identical to the New York theatre district bar-restaurant & just as popular. It is a lively place with exceptional service. CC None ££

Khan's Tandoori Restaurant

13/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees & electric service, the manager leading his troops by example. Mainline Indian food & good value. For the gregarious. CC All £

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large & bustling source of gossip column stories. CC All ££

Lee Ho Fook

15-16 Gerrard St, W1 (734 8929); 5-6 New College Parade, NW3 (722 9552); 4 Macclesfield St, W1 (437 3474). Daily noon-11.30pm.

Tim sums, those delicacies that give you range without too great cost, available until 5pm. Thereafter excellent mainline Chinese. CC All ££

Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight. Delicious pizzas composed before your eyes. Fast, friendly, efficient service & excellent value. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). CC None £

Porte de la Cité

65 Theobald's Rd, WC1 (242 1154). Mon-Fri noon-3pm, 6.30pm-1am (last orders 11.30pm).

Newly opened French restaurant of good quality. The service is good, the vegetables fresh, & if you have an appetite the duck pie is particularly satisfying. CC All ££

The Savoy

The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful &, as at Rules, it is possible to eat relatively cheaply. But the lobster was £15.90. CC AmEx, Bc, A ££

Sheraton Park Tower, The Trianon

101 Knightsbridge, SW1 (235 8050). Sun-Fri 12.30-2pm, daily 7-11pm.

A fine restaurant with reasonable prices where the bouillon is perfect & the quails' eggs are too great a temptation to resist. Sweet trolleys of the highest quality. CC All £££

Tandoori of Mayfair

37a Curzon St, W1 (629 0600). Mon-Sat 12.30-3pm, 6.30-midnight.

The apogee of what is conventionally regarded as Indian food. Clientele varies according to the movie at the Curzon next door. Tandoori chicken in mint sauce recommended. CC All ££

BRIEFING

WINE PETA FORDHAM



UNUSUAL WINES can add much interest to an ordinary cellar. Who, for instance, a few years ago would have imagined that a wine from the Lebanon would be able to challenge Bordeaux? But that is precisely what Château Musar, made mainly from the Bordeaux grape, has done. The 1970 vintage is obtainable here—not yet at its peak but already very drinkable. It is a truly “big” wine, will keep if desired and is very good value indeed at £3.70 from Andre Simon (21 Motcomb St, SW1; 235 3723). Château Musar (UK) (186 Sloane St, SW1; 235 0966) can supply names of other retailers.

The Lebanese climate and soil are traditionally good ground for the vine, which cannot be said of Oregon in the Pacific north-west. Yet here David Letts, a passionate devotee of the Pinot Noir grape, produces a red wine which measures up to burgundy itself and, early in 1980, his 1975 from a tiny production took second place in a blind tasting in Beaune. It was beaten only by a Chambolle-Musigny from Joseph Drouhin—which shook the French considerably. The truth is that Mr Letts has really got the measure of that most difficult grape and is going from strength to strength. Limited supplies of various vintages are available from Windrush Wines (181 Gloucester St, Cirencester, Glos; 0285 6712) at about £6.90.

Greek wine is not exactly unusual but good *sound* Greek wine, at a reasonable price in this country, is. I am happy to have found a firm of young, knowledgeable enthusiasts in Bishopsmead Wines, near Dorking (the Old Post Office, Newdigate Rd, Beare Green, Dorking, Surrey; 0306 6981). Their Cava Carras wines are vintage, produced under the supervision of a pupil of the celebrated oenologist Emile Peynaud of Bordeaux (hence Limousin oak casks for aging) and can be warmly recommended. The firm also imports a retsina; and it seems to find a good many hidden “classics” of various origins. The Carras sells at about £33 a case.

On the subject of bargains, Wines of Westhorpe (54 Boyn Hill Road, Maidenhead, Berks; 0628 21385) have some full, fruity, Bulgarian wines which they sell by the case, with the added inducement of bargain delivery charges. The wine is so straightforward that you are unlikely to be disappointed. I would suggest the Bulgarian mixed case at £22.50 as a sampler.

An interesting rarity turned up from Lifevine (8-10 Shad Thames, SE1; 407 8080) in the shape of four organically produced wines which even eschew such animal matter as gelatine for fining and are therefore suitable for 100 per cent vegetarians. Of the four offered I thought the best was the red Château Coursou 1980 (still too young) and the little *rosé* of the same name (the district is close to St Emilion).

A region of Italy little known to English drinkers, not all that far from the Veneto, provides the wines of Grave del Friuli. Avery's of Bristol (7 Park St, Bristol; 0272 214141) have found some very pleasing wines in a mixed case at £32.89 which Italian wine-lovers should find most interesting. It includes a Refosco, made from the native red grape, replanted after phylloxera. This is by no means everyone's goblet, so to speak, but it is fascinating to compare.

Finally, for those who like to explore on their own, Reid Wines (The Mill, Marsh Lane, Hallatrow, Bristol; 0761 52645) are a great find. They have a list of top quality wines, mostly in small lots, and a collection of odd bottles of old vintages such as two bottles of a 1916 Château la Mission Haut Brion, or just one bottle of 1920 Mouton Rothschild.

DIARY NOTES

Wine of the Month

Try a **Montilla** from Arriba Kettle (5 St Philips Place, Birmingham; 021-236 8186). It is dry & light & costs £2.29. Many prefer this wine to an orthodox sherry. It is delicious throughout a meal & is cheaper. Arriba Kettle is a renowned stockist of Spanish wines generally & can supply half-bottles of this wine.

This month's wine auctions include:

Feb 10, 10.30am. Fine wines. Sotheby's, 34/35

New Bond St, W1 (493 8080).

Feb 11, 11am. Fine wines. Christie's, 8 King St, SW1 (839 9060).

Feb 16, 11am. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Feb 23, 11am. Vintage port, classed-growth claret & domaine-bottled Burgundy. Bonham's, Montpelier St, SW7 (584 9161).

Feb 24, 10.30am. Fine wines & vintage port, Sotheby's.

Feb 25, 11am. Finest & rarest wines. Christie's.



Gentlemen

It's Carnival time in Oppenheim! Yes, the Germans always find an excuse to drink wine; mind you, with a bottle of 1977 Oppenheimer Schloss Riesling Kabinett halbtrocken (semi dry), how can one resist?

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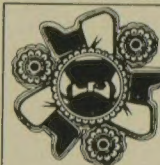
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BRIEFING

OUT OF TOWN ANGELA BIRD

SHROVETIDE is the time to have a last fling before the privations of Lent. Shrove Tuesday is February 23 when the inevitable pancake races are held in many places throughout the country. Shrovetide football is played in Alnwick, Ashbourne and Atherstone and children perform a mass skip on Scarborough's foreshore. Mercifully some of the nastier customs such as Cock Throwing (involving weighted sticks thrown at a tethered cockerel) and Whipping the Hen (meted out to poor layers) no longer survive.

□ Half-term holidays may need some excursions planned, so places to visit as well as events are included in this month's listings. Those chosen remain open all through the year, and in some cases cost less during the winter than at more popular times of year.

□ The season of point-to-points begins this month and can provide the whole family with an informal and enjoyable afternoon at the races. They were originally run across hunting country with competitors taking their own route from one point to another. The concept is being revived at some meetings this spring—the first at the Beaufort's event next month.

Feb 6-14. **Milton Keynes February Festival** includes performances by the Philharmonia Orchestra, the BBC Concert Orchestra, the Philip Jones Brass Ensemble, Polka Puppets with *Mowgli*, the Simon Halsey Singers, Adrian Henri reading his poetry, Graham Collier's jazz band & a concert for children called *The Battle of Trafalgar*. Information & reservations 0908 661738.

Feb 8, 10am. **Hurling the Silver Ball**. Old custom in which a silver-covered tennis ball is thrown to a crowd of children on the beach. The winner is the person who can get the ball to the Guildhall at noon & is rewarded with half-a-crown. St Ives, Cornwall.

Feb 11-14. **Springfields Horticultural Exhibition**. Indoor flower show from the local spring bulbfields. At 1pm on Feb 11 one of the regular auctions of bulbs & produce takes place in a nearby hall. Bulb & Produce Auction Hall, Winfrey Ave, Spalding, Lincs. Thurs, Fri 11am-9pm, Sat, Sun 11am-5pm. 75p, accompanied children free.

Feb 13. **Oxford University Hunt Club Point-to-Point**, Kingston Blount, near Watlington, Oxon.

Feb 15-20. **Ulster Motor Show**, including cars from Northern Ireland's De Lorean factory. King's Hall, Balmoral, Belfast. Mon-Fri 2-10pm, Sat 10am-6pm. £1.50, OAPs & children 50p, after 6pm £2 with no reductions.

Feb 20. **United Services Point-to-Point** at Larkhill, near Amesbury, Wilts.

Feb 20-28. **Boat & Caravan Show**. Latest exhibits of boats & caravans, camping & angling equipment & information on holidays in Britain. National Exhibition Centre, Birmingham. Mon-Sat 11am-9pm, Sun 11am-7pm. £1.60, OAPs & children £1.

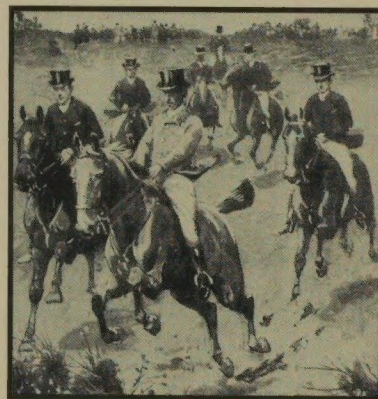
Feb 23, 11.30am. **Olney Pancake Race**. Local women race from the Market Place, tossing their pancakes, to arrive at the parish church for the shriving service at noon. The event dates from the 15th century & the winners' times are compared with those of competitors in a similar race held in the American town of Liberal, Kansas. Olney, Bucks.

Feb 23, noon. **Scarborough Skipping Festival**. Local children get half a day off school to take their skipping ropes to the Foreshore where hundreds take part in this 200-year-old tradition. Scarborough, N Yorks.

Feb 23. **Shrovetide Football**: 2pm. A free-for-all between the Up'ards & the Down'ards—those who live one side or other of Henmore Brook which divides the town of Ashbourne—with goals 3 miles apart. If no goal has been scored by midnight, the ball is given up to the local police. Ashbourne, Derbys.

Also, 2pm, A procession accompanied by the Duke of Northumberland's piper, conveys the ball from the barbican of Alnwick Castle down to the waiting teams below, who may number 150 on each side. The winner is the player able to retrieve the ball from the river & get it to the castle. Alnwick, Northumbria.

Also, 3pm, The shops of Atherstone board up their windows as groups of locals compete for the specially-made deerskin ball, 2 feet in diameter. The winners take the ball from pub to pub making a collection for charity. Atherstone, Warwicks.



An 1897 "point to point": revival.

Feb 27. **Army Point-to-Point**, Tweseldown, Nr Aldershot, Hants; **Cheshire Forest Point-to-Point**, Tatton Park, Nr Knutsford, Cheshire—setting for many scenes in last year's *Brideshead Revisited*.

Feb 28, 7pm. **International Magicians' Gala**. This public performance marks the end of a two-day convention when an expected 1,200 magicians from all over the world gather in Blackpool to compare tricks. Opera House, Blackpool, Lancs (0253 27786).

Places to visit

Bekonscot Model Village. Small children will be enchanted by this beautifully laid out 1-acre English village of waist-high houses, complete with lakes, hospital, station (though the trains do not run in winter), churches & castle. Warwick Rd, Beaconsfield, Bucks. Daily 10am-3.45pm. 40p, children 20p.

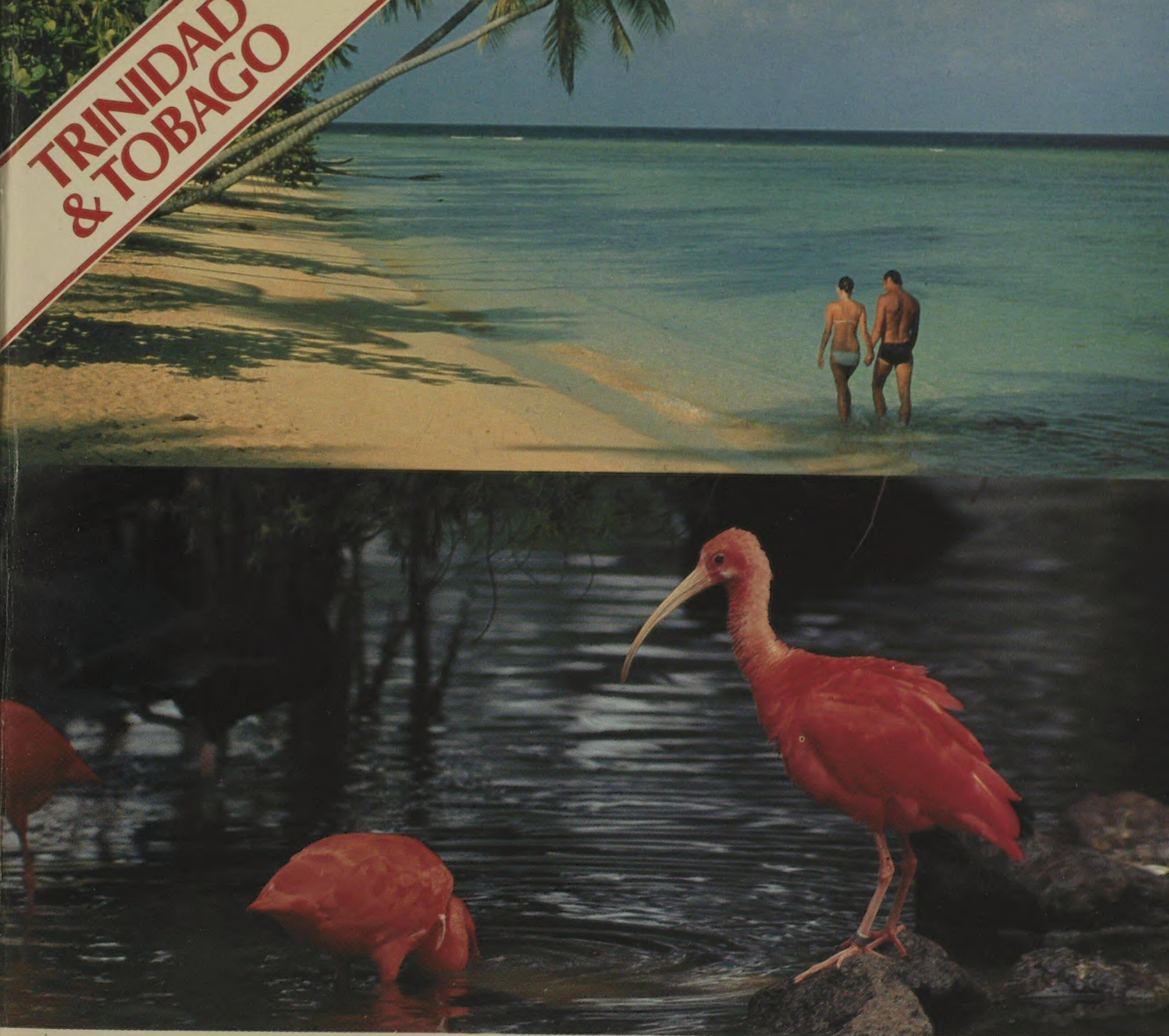
Bluebell Railway. The station yard is open daily (10am-4pm) with many old steam engines wholly or partially restored, but on Sundays you can take a return trip to Horsted Keynes, 5 miles away, by steam train. The compartments, with faded pictures of British resorts, still smell deliciously of the days of steam travel. Trains depart 12.40pm, 2.45pm & 3.55pm. Sheffield Park Station, Nr Uckfield, E Sussex. £1.40, children 70p (admission to yard only 30p, children 15p).

SS Great Britain. Brunel's iron ocean liner now being restored after being salvaged from the Falkland Islands in 1970. Work on the ship's weather deck, masts & rigging are now complete. Gt Western Dock, Gas Ferry Rd, Bristol. Daily 10am-5pm. £1, OAPs & children 50p.

Hell-Fire Caves. A quarter of a mile of dimly-lit tunnels found deep into a hill excavated for chalk to build roads & later used for meetings of the notorious Hell-Fire Club in the mid 18th century. Spine-chilling atmosphere. West Wycombe, Bucks. Sat, Sun noon-4pm. £1.50, OAPs & children 75p.

Wildfowl Trust. This winter's visitors from the Arctic include almost 200 Bewick's swans, 800 white-fronted geese & 4,000 wigeon in addition to the permanent collection of wildfowl & flamingos. Slimbridge, Glos. Daily 9.30am-4pm. £1.70, OAPs £1.40, children 80p.

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